6.2

Shakespeare the Man :

In Shakespeare we find a triple combination of actor, playwright and poet, That is why Dowden call him "Myriadminded Shakespeare." Though he did not have an apportunity of getting any liberal education, he was not a dreamer but a practical man who had studied in the university of life. He reached : London poor and friendless ; he left it rich and respected ; and his fortunes were the work of his own hand. In his life as will as in writings, the great powers of creative imagination combined with, and supported by a wonderful feeling for reality, sound common sanse and a large and varied familiarity with the world. Coleridge speaks of him "the most profound, energetic and philosophic mind." He was prominently endowed with a happy faculty of turning everything that came to him to the best possible account.

He was a man of amiable manners and wise personality with a subtle sense of honour. He was almost entirely free from any kind of dogmatism and his tolerance was comprehensive as his outlook. He did not know chicanery ,or subterfuge and was one of those persons who could easily become the victime of vicious designs. Yet his grasp of human character was unrivalled and in the vitality of his characterization in particular he is unparalleled. No one also has created so many men and women we accept and treat not as figments of a poet's brain but as vital human beings.

He had also a unique command over the resources of the anguage. His vocabulary is computed to run to some 15,000 words, vhile that of Milton contains hardly more than half of that number. n his dramas almost every phase of the life of the age in married ; his shows of his interest in the life of his time. He was a skillful ader of the pulse of the public : a gensitle, sensitive, sensuous and mewhat melancholy man ; often called upon, against his brain, satisfy the taste of the "groundlings.

But there is universal side of the man. He was of his age, he as also of all the ages. It is this universality which led Matthew rnold to say "other abide our question. Thou art free." His comparable poetry and insight into human nature deserves all the aise that can be showered on him. He is the supreme poet in an e of great poetry, because his poetry is wider in range and deeper feeling than of his contemporaries. He touches every moods graceful sentiment in Comodies of philosophic menditation. gedies.

Periods of Shakespeare's Literary Career

Non-Dramatic Works :

A few miscellaneous and doubtful pieces omitted, Shakese's non-dramatic poetry consists of two narrative poems "Venus Adonis" and 'Lucrece,' and a sequence of 154 sonnets. These nets have given rise to an endless controversy and everything about them remains obscure. Among the commentators will alway be two rival schools ; the one claiming that here "Shakespear unlocked his heart" the other denying the sonnets were mor than literary exercises. (These sonnets record a passionate histor of disastrous love and broken friendship, but we cannot even b sure if they are dealing with something real or with somethin imaginary. The only certainty is that is contains in place the fine lyrical poetry of the time.)

His Dramatic Works :

The commonly accepted number of Shakespeare's work i drama comprises 37 plays.—The authenticity of several of these i doubtful ; and in some cases at least, it is clear that the aptitud in the drama attributed to him was limited to the retouching o older material. His activity as writer for the stage, extended ov some 24 years from 1588 to 1612—that is, the general term w can say ; that 12 years of it belonged to the 16th and twelve to th 17th century.

Although the determination of the exact order in which h plays were written, depends largely on conjecture, Shakespear critics have agreed to sub-divide these 24 years into four perio By arranging the plays within these periods as nearly as possi in this order of production, we are able to follow the evolution his genius and art, and the remarkable changes which come ov his thought and style.

1. From 1588 to 1593 :

This was the period of early plays and to a large extent axpensimental work. Shakespeare's apprenticeship begins with t revision of old play such as the three parts of Henery VI and 'Ti Andronicus'. To this period also belong his first comedies, which the influence of Lily is pronounced. Love's Labour Lo The Two Gentleman of Verona. The Comedy of Error. Midsummer Night's Dream are his first attempt in chronicle Dram distinctly reminiscent of Morlowe are "Richard III, and a sin youthful tragedy—'Romeo and Julliet'.

Dowden calls this period as "in the workshop" during wh Shakespeare was learning his trade as a dramatic craftsman. work of this period as a whole is extremely slight in texture treatment of life in it is superficial : there is little depth of thou or characterisation ; and the art is markedly immature. The p minence of rhyme in dialogue, the stiffness of the blank verse, the constant use of puns, conceits and other affectations are am its outstanding technical features. All the same, it is marked the presence of vivacity, cleverness, delight in beauty and a q enjoyment of existence.

2. From 1595 to 1600 :

This is the period of the great comedies chronicle plays 'Richard II, King John, Henry V. The Taming of the Shrew. The Merry Wives of Windsor, Much Ado About Nothing, As you like it and Twelfth Night.

Shakespeare now leaves behind him the influence of his early masters. His works becomes independent and reveal immense development in power and technique. It is far more massive in quantity. The knowledge of the world and of the motives and passions of man which it everywhere exhibits, is infinitely more profound. The characterisation and humour have become deep and penetrative, and there is a great growth in the weight of thought. Shakespeare has also overgrown the immaturities of his former style. The youthful crudeness, extravagance and strain are fast disappearing. Pun is largely abandoned for prose and blank verse, and the blank-verse itself has lost his stiffness and is free and flexible. Dowden call this period as 'In the World'.

3. From 1601 to 1608.

This is the period of the greatest tragedies and of the sombre or bitter comedies. In this period all Shakespeare's powers—his dramatic power, his intellectual power and his of expression—are ate their same of perfection. This is the time of his supreme masterpieces. But the most important point is the change that now takes place in the entire spirit of his work. His attention is pre-occupied, to the total exclusion of all other things with the darker side of human experience. His plays are made out of those destructive passions which shake the foundation of the moral order and being ruin upon innocent and guilty alike. The sins and weaknesses of man from the stapple of his plots and even when he writes what are theoretically distinguished as comedies, the emphasis is still thrown on evil and the tone is either grave or fierce. The plays of this period are Julius Caesar, Hamlet. All's Well That Ends, Well, Measure for Measure, Torilus and Cresside King Lear, Macbeth, Antony and Cleopatra, Cariolonus and Timon of Athens'. As Dowden remarks, "during this period Shakespeare's genius left bright surface of the world and was at work in the very heart and centre of thing." He calls this period as out of the depths".

4. From 1608 to 1612. Periods of the later Comedies and Dramatic Romance.

Again we note a sudden singular change in the temper of 'Shakespeare' work. It is as if the heavy clouds which had long hung over the fictitious earth of his imagination now roll away, and the sky grows clear towards the sunset. In these last plays the ground-work is still furnished by tragic passion, but the evil is no longer permitted to have its way, but it controlled and conquered by the good. A very tender and gracious tone prevails in theme throughout. The impression left upon the reader after reading Shakespeare's last plays is that whatever his trials and sorrows and errors may have been the emerged from them wiser, large-hearted and tranquil minded. The spirit of these last plays is that of serenity which result from fortitude and the recognition of human frailty. Dowden calls this period as "On the height."

But at the same time the plays of this period show clearly the decline of Shakespeare's dramatic powers. They are often careles in construction and unsatisfactory in characterisation, bare in styl and verification and they will not bear comparison with the work o preceding 10 years. Three plays entirely his own are 'Cymbeline, The Tempest and the Winter's Tale'.

The poet's outlook in these plays seems to be sane and optimistic, kindled with love and inspired by hope. Pericles and Henrey VII, are only partly his. The later was completed by the younge contemporary friend, Fletcher. The works of Shakespeare are admirable in many ways, and even after the lapse of about there hundred years, there fame has not been bedimmed. They are masterpieces of dramatic art and their permanence is ensured s long as the English language continues to be used by the huma race.

Shakespeare as Dramatic Artist

Shakespeare is always fresh :

The works Shakespeare have an eternal freshness about thei theme. Though three hundred years have passed since his dramas were written, their freshness and their appeal is as permanent to th human heart as of the glorious Taj Mahal standing on the banks o the Jamuna at Agra. Age cannot within him nor custom stale hi infinite variety. Read the drama for the hundred time and not jot or little or there beauty is abated. In Dr. Johnson's words, "Th stream of time, which is continually washing dissoluble fabrics o other poets, posses without injuring by the admant of Shakespeare.' Poetic reputations blaze up and, dwindle and the fire which heartened one generation will be put cold to ashes to the next. Yet fo three centuries Shakespeare's fame has glowed so steadily that h has come ot be looked on as the supreme expression not only o the English race but of the whole world. Speaking of myself, have long since ceased to regard him as a mortel, flesh of our bone Rather should be described as a demi god, one who lives in th suburbs of paradise and was born into this world to instruct us i many and varied spheres of our life. We are led on to say f Shakespeare what Matthew Arnold said long before :

"Others abide our question. Thou art free :
We ask and ask ; thou similest and are still :
Our topping knowledge."

Universality in Shakespeare :

The most significant quality which we find in Shakespeare and not in other writer, is his universality and his deep and profound understanding of human nature. Shakespear's dramas are a great river of life and beauty. All who thirst for art or truth, the comic or the tender, ectasy or satire, light or shade, can stop to draw and drink from its waters. In the words of Dryden, he was the man, who of all modern and perhaps ancient poets, had the largest and most comprehensive soul." Shakespeare's appeal is universal and we may say that is not of one land but of all lands. His drama have an appeal to the human heart because his pen covers the whole gamut of experience, experiences of all kinds with a sureness of touch, and a truth of life that we are led on voice him the appleause of Ben Johson. "He was not of a age, but all of time.

Shakespeare's work alone can be said to possess the organic strength and infinite variety ; the throbbing fulness vital complexity, and breathing truth of nature herself. It is Shakespeare's unique distinction that he has absolute command over all the complexities of thought and feeling that prompt to action and bring out dividing lines of character. He sweeps with the hand of a master the varied experiences of human life, from the lowest note, to the very top of its compass, from the sportive childish treble of Mamilivs and the gleading boyish tones of Prince Arthur, upto the sceptre haunted terrors of Macbeth, topical passion of Othello the agonished sense and tortured spirit of Hamlet, the sustaining and sustained titanic force and tragical pathos of King Lear.

His Characters :

The characters of the Shakespeare have a permanent hold on the human mind. We have read novels and dramas and have come across hundreds of characters, but male or female, no one holds or grips our attention as the characters of Shakespeare do. We can take out Shakespeare's characters from their context and their local place, but they do not lose their individually. Not Marlowe, nor Ben Johnson, nor Beamount and Fletcher, to mention only most illustrious Shakespeare's rivals were capable of the truthful characterisation which could along prolong the life of his puppets-beyond time of the performance. The characters of these other playwrights are almost always excessive inhuman, arbitrary a theatrical. Their aim is to produce surprise. In their feelings we do not recognize our own. Shakespeare's characters Hamlet, Othello, Macbeth, King Lear, Iago, Ophellia, Desdemona Miranda, Perpita, Rosalind Portia, Imogen to mention only a few of his great characters, whether good or bad, whethet moving among the realties of history or among the most romantic happening have an unfailing humanity with makes them plausible and keeps them within the orbit of our sympathy. In his characterisation, Shakespeare never repeals himself, Indeed universality of ideas and individuality of character, are his specialities. With all the versality of dramatic Proteus. Shakespeare changes himself into every character and enters into every condition of human nature. Myriads are the shapes and guises of the characters, but like the colours i Kaleidoscope, all of them are so bright and so clear, all so true t life, that in the words of Pope, "It is a sort of injury to ca Shakespeare's character by so distant a name as copies of Nature' These characters are representations of the different phases o human life that when we read Shakespeare's drama we find th whole human nature portrayed in his characters, e. g., credulity i Othello, Ambition in Macbeth, philosophic meditation in Hamlet simplicity in Lear, nobility in Brutus, friendship in Antonio, vile i ago, romance in Orlando, melancholy in Jaques, human in Falstaff beauty in Miranda and Perdita, fidelity in Imogen, devotion in Desdemona, fieriness in Lady Macbeth, intellectually in Portia and bitting Sarcasm in Beautrice.

Shekespeare's Humanity :

What we admire in Shakespeare, in his humanity. He love human being and has an infinite feeling of sympathy for his crea tions. He is not a rapid sastrist like contemporary Ben Johnso and never in his plays he says like Ben Johnson.

> "I will strip the raged follies of the time.
> Naked, as at their brith,
> And with whip of steel,
> Print wounding lashes in the iron ribs."

Shakespeare's greatness lies in his sympathy and humanity We like him because he likes us. This admiration is mutual, Shakes-peare does not fall foul on his characters like Invenel, "I believ this is to be one of Shakespeare's most wonderous qualities—th humanity of his nature and heart. There is a spirit of sunny endea vour about his, and an acquiescence in thing as they are—no incompatible with a cheerful resolve to make them better."

—*F. W. Roberto*

Shakespeare has a great admiration for human beings. He ha praised human beings and human life. He has defined human beings and when we study his dramas we get a glorious picture o overselves. For who could applaud humanity and human being better than Shakespeare in his "Hamlet and "Tempest". We ar simply amazed and delighted to read the following glorious lies in "Hamlet' and love the man who could glorify 'man' in such and admiring manner.

"What a piece of work is man ! How noble in reason, how infinite in faculties in form and moving, how expressive and admirable in action, how like an appeal in apprehension, how like a good, the beauty of the world, the paragon of animals.

Pathos in Shakespeare :

Shakespeare touches the human heart and moves us to pity and sympathy. As for his capacity for writing tears from our tyes—why he has no equal ? He touches the very care of our heart and moves us to tears. This quality of pathos in his dramas makes us tender, soft and kind towards the sufferings in human life. That is the reason why we like and love Shakespeare. This power of touching nor heart, power that a supreme poet alone can have, is present throughout in Richard II, a story of pathos and we weep for Richard II as we do for Marlowe's Edward II and Dr. Faustus. Where could we find greater pathos, than in the utterances of Richard II and King Lear, When Richard says—

"Our comfort, no man speak,
Let's talk of graces of worms, epitaps,
Make dust our paper and wish raing eyes,
Write sorrow on the bosom of the earth.

We are moved to tearse. Our heart is touched with feelings for Cordelia in Lear. We feel the utter breaking down on of our feelings in these words of Lear.

"No, no, no, no, ! come, let's way to prison ;
We two alone will sing like birds in the cage :
When then dost ask me blessing I will kneel down
And ask of the forgiveness···························".

These utterance are so painful and pathetic that we can not help sympathing with the lot of human beings. That is Shakespeare's greatness.

Shakespeare's Treatment of love :

We admire Shakespeare for his admirable treatment of the subject of love. All great poets have dealt with this subject in their own way but Shakespeare present varied and sumptuous aspects of love in his plays. The element of romance makes his dramas highly interesting. Love keeps the interests of his plays. We have in his dramas, the devotion and fidelity in love, as in the case of Desdemona, for Othello, Miranda for Feridinanad, Perdita for Florizel and Rosalind for Orlando. All these cases are of extreme devotion and to credit to the lovers. The ideal of love inspires us to adore the dramatist who could give such a highly glorified conception and ideal of love. Side by side we have in Shakespeare, the mockery of love, the kind of love which modern have for their beloved. The love of Benedick and Beatrice in "Much Ado about Nothing". And the love of Bottom and Titenia in "A mid-summer Nights Dream" present the hollow mockery of love. We are then led on to say, about human beings in love—Lord, what fool these morals be.

Shakespeare's Rich Philosophy of Life :

We like the poet because of his rich profound and meaningful utterances about life and its various aspects. Shakespeare may not have a philosophy of life, but his observations about life and its different facts are so meaningful that we do not find such a rich treasure-house of wisdom regarding human life in any of the plays of his contemporaries and dramatists of the later times. Shakespeares' observations are : turn to life and move upto thinking out the mysteries of life. Note for example how pregnantly does he remark in 'All''s Well That Ends Well''.

"The web of our life is of mingled yarn good and ill together," as well as in "As You Like it".

"The world is a stage.

And all the men and women merely players".

In Tempest we have the quintessence of human life.

As dreams are made of and our little life.

Is rounded with a sleep".

In Macbeth, again the same truth is repeated—

"Life's but a walking shadow, a good player,

Thus trusts and frets his honour upon the stage,

And then is heard no more : It is a tale

Told by an idiot, full of sound and fury
Signifying nothing."

In *Hamlet*, we are taken to—

"The dread something after death.

The undiscovered country from whose bourn
No travellers return".

The words of Hamlet—"There is nothing good or bad but thinking makes it so" again give the key to human happiness.

The observations of Shakespeare are rich and profound, and for they give us a rich key to the essential reality about human life. We admire Shakespeare for his rich outlook of life. He makes us think about life and that is his greatness as dramatist.

Shakespeare's Power and insight and Imagination :

Shakespeare is an astonishing for the exuberance of his genius, abstract notions, and for the depth of his analytic and philosophic insight, as for the scope and minuteness. It is so rich and so creative that no poet could surpass it, not even Shelley with his capacity for myth making. The great dramatist Shakespeare alone could give us as puts in "A Mid-summer Night's Dream".

"To airy nothing
A local habitation and name".

Shakespeare's fertile imagination in present everywhere in his plays. In his 'teeming brain, one idea begot another, and that one another still and so on till we have a mosaic of ideas just spoken of and the selfsame idea is distended to its furthest dimension ! the selfsame idea on which in the process of development, the light that never was on sea or land in focussed.

Shakespeare's language and style :

What impresses us most in Shakespeare in his language and his grand style. His language is kindly and majestic. It is not the language of an ordinary dramatist. It is above imitation and we feel that the Shakespearean way and style of writing are above the reach of modern writes. His grandeur and his dignity are unsurpassed and even Milton, with his majesty and grandeur, does not come near to the master. Being impressed by Shakespeare's magic and command of words, his wonderful flow and his massive dignity a modern poet has written—

> "But Shakespeare's lives unrivalled still
> An approached by moral mind
> The giant of Parnasus' hill
> The pride, the monarch of mankind."

It is a fact that Shakespeare's command over language and the magic of expression cannot be easily surpassed. As Matthew Arnold says, "Shakespeare it is king of poetic rhyme and style as well as the king of realm of thought in his dazzilng prose and exuberent verse. Shakespeare has succeeded in giving us the most varied and the most harmonious verse which has never shone up on the human ear since the Greeks". T. G. Williams, in the famous book, "Getting to know English Literature" writes about the style of Shakespeares in these commendable words—"It is a large part of the greatness of Shakespeare that while he gained in philosophic penetration into the depth of human nature he yet never lost his loric grace, sweetness and exuberance.

Conclusion :

Shakespeare's greatness has been recognised by all great critics and writers of the world. Ben Johnson and Milton. Carlyle and Ruskin, Goethe and Schiller were intellectual giant themselves, but all of them acknowledge and acclaimed him as their. Big brother, and for them finding themselves dishonourable braves they lived and learned, poured librations and burnt incense at his shrine and were inspired by his works of immortality.

Shakespeare is the noblest Roman of them all and in the words of Maurice Baring "he is among the Pillars of Hercules of moral achievement." Thrones may totter to be dust, crowns may tumble in the mire, kings may wander jobless but Shakespeare as Mr. D. S. Narsheney puts, "on his pedestal in the velhalla of Literature will stand firm and four-square swaying generation after generation of scholars and servants, critics and connoisseure, hermits and hero worshippers alike.

English Sonnet From Shakespeare to Milton

"It is generally agreed that "Sonnet" is be abbreviation of th Italian "Sonetto" (literally, a little sound) that words being th derivation of Suono—Sound. The Sonnet was originally a poem recited with sound, that with a musical accompaniment. It is a matter of surprise that even now there are many well read peopl who have no other idea of what Sonnet is than that is a short poem—the kind of poem they were vaguely apprehend. I have heard it described as any short poem of one of more stanzas used for filling up blank spaces in magazine—pages—a definition not so very absurd whom we remember that a poet and critic like Coleridge pronounced it. "a medium for the expression of a mere momentary burst of passion." But the majority of the readers of poetry know is limited to fourteen lines in length. It seems to me now that there are, broadly speaking, but two normal types in English of Sonnet structures—the "petrarchian," and the "Shakespearean" whenever a motive cast in the mould of the former, is a division of 8 and 6 line called the Octave and the sestest. Whenever it is embodied in the latter the final couplet is eminently sati factory.

The first English Sonnets were composed by Sir Thomas Wyatt (1508-1512), and Henry, Howard, Earl of Surrey (1517-1547). Those accomplished young noblemen had resided in Italy, themselves delighting in Italian poetic literature—especially Petrarch's work. A much more original, and more poetic nature next endeavoured to find meet expression in the Sonnet "Spencer" the great metricist and genuine poet, notwithstanding all his power in verse, was unable to acclimaties the new vehicle, the importance and beauty of which he undoubtedly fully recognised. Having tried the effect of a fourteen line poem in well modulated blank verse, he found that he was dissatisfied with the result ; and at least after continuous experiments, he produced a modification of both the English and the Italian form, retaining something of the rhymesteration of the latter along with the couplet—toning of the former ; or perhaps he simply adopted, this structure from a similar another experiment ; discerning through translation its seeming appropriateness.

But this form pleased the ear neither of his contemporaries no of his successors ; it was suited for gentle tenderness for a lovers half assumed languor—but in neither Dante on the one hand, nor Shakespeare and Milton on the other, would have found that rhythmical freedom, or rather that amplitude in confinement, which they obtain in the structures they adopted. After spenser there set in a flood of Elizabethan sonneteering which culminated in the Shakesperean sonnets.

And it was Shakespeare's hand this form of Sonnet first became immutably established in English Literature—"Here the musician, who has otherwise played for all generations of humanity, pipes of a solitary tune of his own life, its love, its devotion, its fervour, its prophetic, exaltation ; its passion, its despair, its exceeding bitterness. Veritably, we are here face to face with "splendour amid glooms"—

He, after abandoning the Petrarchian time scheme and the thought division together, initaited his own from and scheme. His Sonnet consists of three quartrain, each ringing already alternatively on two sounds, different from the riming sounds of other quartrains, and followed by a final ringing couplet. The time scheme in Shakespeare's Sonnet is—ab, ab, cd, cd, ef, ef, gg. This ringing couplet found off the whole poem with etepigramatic turn. this form of the sonnet is totally different from the Petrarchian form and is called Shakespearean and English Sonnet.

Shakespeare's Sonnets have remained and enigma and a riddle to critics. The person for whom they were originally written still remains shrouded in mystery. W. H. the object of Shakespeare's address, has been variously interpreted as a man or a woman whom Shakespeare loved. But without entering into thorny question of the person for whom these Sonnets were written, let us be satisfied with the fate that the Sonnets of Shakespeare, about 154 in number, are marvels of poetic beauty and contain superlative excellence in poetic composition. Through the medium of these Sonnets the poet unlocked the feeling of his heart. In them we can detect the elusive personality of the poet. Shakespeare is unapproachable in his dramas, but in the Sonnets we can great the poet and get a peep into his heart. His Sonnets are mostly written in glorification of love, friendship and physical charm. In Shakespeare's hands, the scope of the Sonnet remained limited which, late. on, was widened and enlarged by Milton, the blind poet of England.

Milton recognised the form as one well suited even for the voice which was in due time to chant the rebellion of the 'Prince of Evil'. He took it up to regenerate it. In his hands it 'became a trumpet.' Recognising the rhythmical beauty of the normal Italian type, he adopted its rhyme arrangement, discarding both the English Sonnet and all bastard intermediates.

After Milton, the Italian influence in our literature waned, and that of France (inaugurated) by Dryden—took its place. He generally follows the Petrarchian structure and riming in his Sonnets, but in his Sonnets, the eighth line frequently overflows and runs on into the ninth. Thus, there is no pause at the end of the Octave as the strict Petrarchian type requires, but here is enjambement between the Octave and the Sestet.

Though Milton was a great poetic genius. But he wasted about twenty years of his life in written prose-pamphelets on controversial subject. But this period devoid of his poetry is marked by his Sonnets. This number, no doubt is small, but these little gems are unrivalled in English literature, and their number eighteen.

The Sonnets of Milton fall into three groups. In the first group ; we place the controversial Sonnets ; and in the second group, we keep those Sonnets wherein Milton indicates the ideas of womanhood which the poet cherished and held up to others. More important than these are the personal Sonnets and they reveal the true greatness of Milton and his sublime character—"On his Blindness" is a good example of this. These personal Sonnets are autobiographical : and reveal. Milton' s sufferings fortitude and strong faith in God's goodness. The effectiveness of Milton's Sonnets is chiefly due to real nature of the character; person or incident or which each is the delineation. Each person, things or fact is a moment in Milton's life on which he was stirred, sometimes in the soul's depth, sometimes on the surface of feeling, but always truly moved. He found the Sonnet enslaved to single theme, that of "unsuccessful love" mostly a stimulated passion. He emancipated it, and gave it the "Notes to glory". In all his Sonnets, there is not a preposition of which the meaning is doubtful or the construction intricate. He chose deliberately to write them when the weight of the precedent of the English Sonnet was on the other way, and it was considered to be essential to that form of poem to eschew the direct or the obvious. It is the glory of the Miltonic Sonnet that, being based opon what is common and simple aims at the high and the noble.

Sonnets of Shakespeare

A Sonnet is a poem of fourteen lines with a fixed rhyme scheme. It was originally introduced in Italy by the great poet Petrarch, and in his hands the sonnet was the medium for the expression of his love towards his beloved Laura. The Sonnets of petrarch are known after his name, and they are called petrarchian Sonnets.

Shakespeare tried his hand at the Sonnet which he received from petrarch. But the English dramatist did not, follow the style and the rhyme scheme of petrarch. He introduced his own style and method in Sonnet writing. He divided the fourteen lines into three quartrains and a couplet at the end. He kept his own peculiar rhyming scheme—ab, ab, cd, cd, ef, ef, gg.

Shakespeare wrote in all about one hundred and fifty-four Sonnets, and all of them bear the stamp of the mystery of his genious.

The Sonnets can be divided into two groups. The first one hundred and twenty-six sonnets are addressed to a friend of the poet who belonged to a very high circle and society. These 126 sonnets are addressed to one W. H., and the critics have not been able to trace the identity of W. H. Different ideas are prevalent among critics about the personality of W. H. The remaining sonnets are addressed to a "dark lady" and an air of vagueness and uncertainly also covers the identity of this lady.

The sonnets of Shakespeare cover a wide range of subjects varying from time to cupid. Sorrow, jealousy, rapture, true love time etc., are subject of the sonnets.

The sonnets of Shakespeare are the best of his poetic art. They have the richest poetry in them. Grace and Euphony are their most characteristic qualities. They are masterly in the expression of the poet's mood and they reveal the depth and the intensity of the poet's feeling. Those sonnets achieve a poetic excellence which cannot be traced in his other works. They embody universal truth, too profound and deep for the life and we appreciate the love of universality in these sonnets.

The language of Shakespeare, in these sonnets, is very rich. The use of monosyllables and the simplicity of expression have their own appeal to the readers. The metrical plan produces impression of great solemnity and conveys the varying moods of the poet to the readers. These sonnets serve as the key by which we can open the heart of the poet.

① [illegible]

TO HIS LOVE

Shall I compare thee to a summer's day ?
Thou art more lovely and more temperate ;
Rought winds to shake the darling buds of May.
And summer's lease hath all too short a date : life
1984 Some time too hot the eye of Heaven shines,
And often is his gold complexion dimmed,
1986, 82 And every fair from fair some time declines, ①
By chance or nature changing course untrimmed :
But thy eternal summer shall not fade ;
Nor lose possession of that fair thou owest !
Nor shall death, brag thou wanderest in his shade, Boast
When in eternal lines to time thou growest ;
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

Introduction

This is the eighteenth sonnets of the number one hundred and fifty-four, said to have been written by Shakespeare. In his collected works the following notes are found about Shakespeare's sonnets.

"To—The onlie—Begetter—of these—Insulting - sonnets.
Mr. W. H. All. Happiness. And. That. Eternitic.
Promised by
Our. Ever. Living. Poet. Wisheth.
The Well—Wishing, Adventurer.
In. Setting. Forth.

T. T.

These verses collected by Mr. W. H. from Shakespeare's private friends are numbered consecutively but such numbering is purely arbitrary. The sequence of their composition is unknown. It is a matter for conjecture whether in naming Mr. W. H. "The only begetter". applies the term meaning. "The getter together", or considered as the inspirer of most of the verses. As a number of these sonnets are addressed to a dark lady the former if probably, the correct meaning of the phrase. It is also a subject of controversy among students as to whether any or the whole of the sonnets can be a description of the poet's own feelings, or not. Some membere certainly favour the theory that he reveals himself. But in none of his other works does he do so. They are purely objective."

This is the only information about the one hundred and fifty-four sonnets ascribed to be of Shakespeare, for they were collected from his friends. Under the circumstances it is only their poetical excellence that one leads to believe that the sonnets are the work of Shakespeare.

Now the question arises as to whom are they addressed ? It is given above that some of them are addressed to a dark lady ; but the others ? Nothing can be said with certainty. If we regard Mr. W. H. as their getter together, he cannot be the subject of address, for he may not have collected them in the life of the poet ; and if we regard him as the begetter or inspirer of the nurses, then the question arise as to who he are she might be. For, no W. H. has ever been hinted in the writings of Shakespeare, or his contemporaries. It seems rather wonderful that Shakespeare, who is so objective and plain in his plays should so hide the subject of his address in his sonnets. Mr. W. H. could not collect all the sonnets, and left those ; bearing the poet's notes as he does in the poems like. Venus and Adonis and Rape of lucree etc, uncollected. He clearly addresses these poems to the Earl of Southampton, but his sonnets to nobody.

Under the circumstances the dark lady may be regarded as the subject of the verse, for the theme of the verses is love. The lady seems to dark in the sense that no hint leaks out from any source as to who is she. Otherwise rhe is the fairest creature on the earth, as the poet describes in the very first sonnets, and advises here to multiply and leave the copies of her beauty to the world ; so that by them she might be ever remembered. For when the bloom of youth will pass away she will be unable to do so and will fall into the sea of oblivion.

The pros and cons of the same advice continues to the present Sonnet which is eighteenth in number and even along way further. The poet says to the lady that as the sunny joy of summer is short lived so the lustre of youth.

Meanings and explanations. Lines 1—8

Compare———Resemble, Regard like.
Lovely———Charming, Beautiful
Temperate———Mild, Gentle.
Darling———Beloved, Dear.
Lease———Life, Term, duration.

All too short a date———very few days to show its glory. Entirely fleeting or fast flying.

The eye of heaven—the sun.
Gold complexion———Golden light.
Dimmed————————Glowless, lack—lustre. Drowned into darkness.

Declines———Goes down, is decreased or degraded.

Untrimmed———Unattractive, ungainly, ungarnished.

Explanation—Shall I————————untrimmed.

These lines have been taken from the sonnet "To his lov written by William Shakespeare. In these lines the poet says to h beloved that though the summer season is so bright and beautifu yet he can not liken her to it. For inspite of its golden beauty, i suffers from many defects, while she has none.

Shakespeare asks his beloved, if he would resemble her to a day of the summer season. The meaning of it is that he is not willing to do it. For she is more beautiful and more soothing than the Summer's day. Secondly, the summer day is unfeeling. Its violent breath ; (wind) shakes. The buds which are so dearly loved by it a month of May. Thirdly, Summer's life is too short and to fleeting. Fourthly, in summer, some time the sun showers too bright and too hot rays on the earth. Fifthly, often the glow of the day is dominated by darkness. However, it is a universal fact either by chance or, by the law of nature all beautiful thing in course of time lose their beauty and become deformed.

Note :—We must not take that summer of England as the summer of the countries that or on the equator or near it. In cold countries, summer is a very welcome seasons and is very anxiousl awaited. It comes with a cold mixed rosy heat. The month of Ma is the spring of the cold countries, when fresh green leaves an flowers appear and the ensuing summer with its golden wealth put on a special charm through them, as if some golden colourd beautiful lady might have put on many coloured clothes and ornaments.

भावार्थ—शेक्सपियर अपनी प्रेमिका से पूछता है कि वह उसकी तुलना ग्री ऋतु के एक दिवस से करे ? इसका अभिप्राय यह है कि वह ऐसा करने का इच्छु नहीं है। क्योंकि वह ग्रीष्म ऋतु के दिवस से अधिक सुन्दर तथा अधिक सान्त्वना दायक है। दूसरे ग्रीष्म दिवस संवेदन-विहीन है। क्योंकि वह अपनी प्रचन्ड श्वास (वायु) से मई मास की प्रेमिका कलियों को झकझोर देता है। तीसरे ग्रीष्म ऋतु का जीवन अत्यन्त संक्षिप्त तथा बड़ी तेजी से गायब हो जाने वाला है। चौथे ग्रीष्म ऋतु में कभी-कभी सूर्य भूमि पर अति चमकीली तथा अत्यन्त गर्म किरणों की वर्षा करती है। पाँचवें सदा दिन के प्रकाश को अन्धकार दबोच दिया करता है। बहरहाल य सर्वविदित तथ्य है कि दैवयोग से, अथवा प्राकृतिक नियम द्वारा सब सुन्दर वस्तु कालक्रम में अपना सौंदर्य खोकर कुरूप बन जाती हैं।

विशेष—हमको इंग्लैंड की ग्रीष्म ऋतु को भूमध्य रेखा पर अथवा उसके निकट स्थित देशों की ग्रीष्म ऋतु नहीं समझना चाहिये। ठण्डे देशों में ग्रीष्म ऋतु का बहुत स्वागत होता है और उसकी दीर्घ काल से प्रतीक्षा होती है। यह ठण्डक

मिश्रित गुलाबी गर्मी के साथ आता है। महीना का महीना ठण्डे देशों का बसन्त ऋतु है। इन ताजी हरी पत्तियों में पुष्प प्रकट होते हैं जिनके द्वारा इसके पश्चात् आने वाली ग्रीष्म अपने सुनहले रंग पर विशेष सौंदर्य धारण करती है, मानो कोई सुनहले रङ्ग की सुन्दर युवती अनेक रङ्ग के वस्त्र तथा आभूषण धारण किये हों।

Meanings and Explanatious. Lines 9—14

Eternal———Ever lasting, Perpetual.

Summer———Youth with the splendour of golden beauty.

Fair———Peerless beauty.

Owest———Possess. Have.

Brag———Boast, Vaunt, Feel proud.

Wanderest———Roam about. Lead you life, live.

In his shade———Under this protection, By his kindness.

Eternal lines to time Thou growest———You grow older and older according to the unalterable law of time.

Man can breathe———Men live on this earth.

So long live this———Till that time your beauty cannot fade or dwindle. Your beauty will survive till that time.

This gives life to thee———This will not let you die.

Explantion—But they———to thee.

These lines are from the latter part called the testet of the beautiful sonnet. "To his love" written by William Shakespeare. Shakespeare describes here that Summer and Summer's day have several draw backs and soon they lose their glory. Similarly, by chance or by rules of nature ali the beautiful things of the world are shorn of there glow. But all this can not happen with his beloved. She is an exception to these harrowing laws of nature. Therefore, she cannot be compared to a summer's day.

Addressing to his beloved the poet says that her summer (bloom of youth) is every lasting, neither can it wither nor can she lose her rarest beauty. According to the unalterable rules of Time, to see her advancing on the steps of life even Death cannot boats that she owes her life to his kindness. For as long as this world is the abode of man kind, and the eyes of man have the power of seeing her supreme beauty will survive and from it she shall hold life. Therefore, she cannot be comparted to summer's day which is also full of flaws, changing and evanescent.

Note :—The essence of the poem is that although a summer's day is regarded as More beautiful and pleasing in a cold country like England, yet the poet cannot compare his beloved to it. For her beauty and excellence is far superior to that of the summer's day. What are her superiorities ? The first is that her eternal summer shall never fade, nor her rarest beauty shall be lost. The second is that she can not die. These things are not so with the summer' day. Its existence is temporary, its beauty if subject decay and it has an end ; so it cannot stand at a pa with her. .

But how is it possible, that being a thing of changeable wor she with her beauty and excellence may remain uncharged and ev alive ?

The poet answers it in the very first and other sonnet preceding the presence one ; as :—

I

From fairest creatures we desire increase.
That thereby beauty's rose might never die,
But as the riper should by time decrease.
His tender their might bear his memory.

VI

Then let not winter's ragged hand deface
In thee thy summers are, thou be distilled :
Make sweet some phial, treasure that some place
With beauty's treasure or it be self-killed.
That rule is not forbidden usury.
Which happies those that pay the willing loan,
That for thyself to breed another thee.
Or ten times happier, be it ten for one :
Ten times thyself were happier than thou art,
If ten or thine ten times refigured thee :
Then what could Death do if thou shouldest depart.
Leaving the living in posterity.

These lines well explain the meaning of the poet. Even a faery like beautiful lady under no circumstances can ever maintain the bloom of her youth or lusture of her beauty undiminished : nor can she is spared of Death. She can do so only through her copy in the form of her children begot by her. In the form of her children she hershlf is reborn. Therefore, through their youth and beauty her beauty remains undiminished.

Similarly, through those children her memory can ever remain fresh even if she is dead. Thus, death can never touch her, and even dead she is ever alive.

This is the spirit in which in Twelfth Night Viola advise Olivi to leave the copy of her beauty to the world.

But it is beyond the power of summer or of a summer's day to leave their copy while they are yet in tenure of their existence. Therefore, the poet regards it as the result of his beloved to compare her to a summer's day.

भावार्थ—अपनी प्रेमिका को सम्बोधित करते हुये कवि कहता है कि तुम्हारी ग्रीष्म ऋतु (खिले यौवन की मस्ती) सदा कायम रहने वाली है, न तो वह घट सकती है और न तुम अपने अद्भुत, सौंदर्य धन को खो सकती हो। काल के अपरिवर्तनीय गति के अनुसार तुमको जीवन की सीढ़ी पर आगे बढ़ते हुये देखकर भी मृत्यु देव बात का घमण्ड नहीं कर सकते कि तुम्हारा जीवन उनकी दया पर निर्भर है। क्योंकि जब तक मनुष्य इस संसार में निवास करेंगे और उनकी आँखों में देखने की शक्ति बनी रहेंगी। तुम्हारा अतिशय सौंदर्य बना रहेगा और उससे तुमको जीवन-शक्ति मिलती रहेगी अतएव तुम्हारी तुलना ग्रीष्म ऋतु के दिन से नहीं की जा सकती जो इतने दोषों से भरा, परिवर्तनशील तथा अल्पकालिक है।

विशेष—कवि का अभिप्राय यह है कि यद्यपि इंग्लैंड जैसे ठण्डे देश में ग्रीष्म ऋतु का दिन अत्यन्त सुन्दर तथा आह्लादकारक समझा जाता है तथापि वह अपने प्रेमिका की तुलना उससे नहीं कर सकता है। क्योंकि उसके सौंदर्य तथा उत्तम गुण ग्रीष्म ऋतु के दिन की अपेक्षा बहुत अधिक है। उसकी विशेषतायें क्या हैं? प्रथम यह है कि उसकी ग्रीष्म ऋतु सर्वकालीन है जिसकी छटा में कभी-कभी नहीं आ सकती है न तो उनका अनोखा सौंदर्य ही गायब हो सकता है। दूसरी विशेषता है कि वह कभी मृत्यु को नहीं प्राप्त हो सकती है। परन्तु ग्रीष्म ऋतु के दिवस के साथ ऐसी बात नहीं है, उनका अस्तित्व अल्पकालिक है, उसका सौंदर्य क्षीण होने वाला है तथा उसका अन्त हो जाता है। अतः वह उसकी प्रेमिका के स्तर पर नहीं खड़ा हो सकता है।

परन्तु यह कैसे हो सकता है कि इस परिवर्तनशील संसार की वस्तु होकर वह अपने सौंदर्य समेत अपरिवर्तनीय बनी रहे और सदा जीवित रहे। कवि इसक उत्तर प्रथम पद तथा प्रस्तुत पद के पूर्व के कई पदों में देता है, जैसे—

लोग सुन्दरतम् स्त्री द्वारा बाल-बच्चों की वृद्धि करना चाहते हैं ताकि सौंदर्य का गुलाब मुरझा न जाय अर्थात् माँ का सौंदर्य सन्तान में पहुंच जाय। जब बच्चा भी परिपक्व अवस्था प्राप्त करके ढलने लगता है तो उसकी सन्तान उस सौंदर्य को कायम रखती है। इस प्रकार वह कोमल बच्चा प्रथम सौंदर्य की याद को बनाये रखता है, मानो उस बच्चे के रूप में वह प्रथम व्यक्ति ही जीवित है।

इस प्रकार शीत-काल के क्रूर हाथों द्वारा अपने सदाबहार ग्रीष्म ऋतु को तब तक न मिटने दो जब तक किसी सुन्दर शीशी का मधुर रस तुम्हारे अन्दर प्रविष्ट न हो जाय। अपने सौंदर्य के अपने आप नष्ट हो जाने के पूर्व ही किसी स्थान पर सौंदर्य की निधि को सुरक्षित रख लो (गर्भ धारण कर लो) ऐसा करना ब्याज कमाने के पाप के समान निषिद्ध नहीं है। ऐसा करना उन लोगों को सुखी बनाता है जो खुशी-खुशी ऋण देते हैं। ऐसा कर तुम स्वयं एक दूसरे रूप में अपने

को ही उत्पन्न करती हो। इस प्रकार यदि तुम अकेले अपने को दक्ष बना लेती हो तो दस गुना सुखी हो जाओगी। उन दस सन्तानों द्वारा तुम अपने को दस बना लोगी। ऐसी स्थिति में तुम्हारा मृत्यु क्या बिगाड़ लेगी? इस संसार से चले जाने पर भी तुम अपने पीछे सन्तानों के रूप में अपने को जीवित छोड़ जाओगी।

उपर्युक्त पंक्तियाँ कवि के अभिप्राय को अच्छी प्रकार व्यक्त कर रही हैं। यदि परी जैसी सुन्दर नारी हो तो अपने यौवन की मादकता तथा सौंदर्य की छटा बिना क्षति के सदा कायम नहीं रख सकती है, न तो वह अपने को मृत्यु से बचा सकती है। वह ऐसा केवल अपने उत्पन्न किये हुये बच्चों के रूप में अपनी अनुकृति द्वारा ही कर सकती है। बच्चों के रूप में वह स्वयं अपने को उत्पन्न करती है। अतः उनके (बच्चों के) युवावस्था तथा सौंदर्य से उसकी युवावस्था तथा कमनीयता अक्षुण्ण रहती है।

इसी प्रकार उन सन्तानों द्वारा उसकी याद सदा ताजी बनी रहती है, चाहे वह मर ही क्यों न गई हो। इस प्रकार मृत्यु उसका कभी भी स्पर्श नहीं कर सकती है और मर जाने पर भी वह सदा जीवित बनी रहती है। इसी अर्थ मे Twelfth Night में वायला ने ओलिविया को इस संसार के लिये अपनी अनुकृति छोड़ जाने की राय दी।

परन्तु यह ग्रीष्म ऋतु या ग्रीष्म ऋतु के किसी दिवस की क्षमता के बाहर है कि अस्तित्व में रहते हुये वे अपनी प्रतिभूति छोड़ जाय। अतः कवि ग्रीष्म ऋतु के किसी दिवस के साथ अपने प्रेमिका की तुलना करना, उसका अपमान समझता है।

Questions and Answers

Q. 1. Write a note on Shakespeare as a sonneteer.

Ans. During the days of English Renaissance sonnet writing also was a feature of creative activity along with many others. It was a very intense wave though for a brief period between 1571—97. Among the famous sonneteers of the Age. Watson, Drayton, Daniel, Constable, Lodge, Burnes, Spencer, Sidney and Shakespeare figured and same twenty collectors were also published. Most of these sonnets were love sonnets. They were complementary in nature. Though this form was initiated from Italy, yet much of original writing was done in it.

As a literary exercise of the age, Shakespeare also wrote some 154 sonnets, snatiching time from the theatrical operations. His sonnets were ordsred and published by Thames. Thorps in 1609 they seem to have been written by the poet between 1593-97. In them first 126 are supposed to have been composed in praise of his patron friend, the Earl of Southampton whom he dedicated two other major poems. But the publisher, Mr. Thorpe dedicated, these sonnets to one Mr. W. H. who is identified as William

Herbert, the Earl of Pembroke. He is the "Onlie begetter" of the sonnet. It means that probably he is the inspirer. In the case the whom things regarding the man is mystified. Besides there is one Dark Lady who was capricious, fickle and married and who later deceived the poet. He first instilled love in the heart of the poet, but later she proved treacherous. This Dark Lady is identified as Mary Filton for whom many sonnets are devoted.

The sonnets of Shakepeare remarkable for the excellence of imagination and execution. Though they are spoilt by excessive subtlety and stained by shadows yet they form a casket which encloses the most precious of Elizabethan lyricism, some of them unsurpassed by lyricism. Many make efforts to deduce the exact history of the poet's heart, search the philosopher's mysterious dedication and delude themselves in the conflict of theories, but they neglect to seek the absolute beauty and clear lines of the drama of feelings. Herein one can find the fervent love of the poet for a young woman whose beauty and nobility he celebrates. He devotes himself to her whole-heartedly and finds in him his joy and consolation for all his misery of life. The finest and most passionate of the sonnets are those in which the poet his given for his love and genius to his friend.

The sonnets have great music and melody in them, but this music is not found in that form which has three quartrains of different rhyme scheme and one couplet of the different rhyme. Its music is created in words and sounds. They have profound pathos, thrown into relief by the rare beauty of the images and the style. They have perfect verification resulting the subtle melody. Shakespeare has his own place in the sonneteers of the Elizabethan age and can only be compared to those of Milton.

Also see sonnets of Shakespeare already given.

Q. 2. Give a critical appreciation of the poem, "To his Love" written by William Shakespeare.

Ans. The poem "To his Love" written by William Shakespeare, is a beautiful sonnet. According to the compilation it is no 18th of the 54 sonnets of the poet. It conforms to the structure of ab, ab, ed, ed, ef, ef, gg, in three quartrains and a couplet as employed by the poet. Its felicity of diction, tenderness of imagination vibration of music and finish are remarkable.

However, in spite of all its poetical qualities and excellence the sonnet suffers from a serious drawback, and not only this individual sonnet, but all the 154 sonnets written by the poet. In them we do not find healthy, gay and objective Shakespeare of his dramas. In sonnets, we find a quite different Shakespeare who does not even clearly reveal here. Whom he address them, whether to one or more than one person, male or female. This, draw back causes a great difficulty in finding out here correct meaning and appreciation. Therefore, almost every commentator faces a dilemma whether he should explain any of them in reference to some man or woman—the dark lady, for Shakespeare cannot advice a man to keep his youth and beauty unimpaired and make himself immortal though the children procreated by him. For to make a man immortal and remembered, there are many manly qualities, such as valour, charity, devotion and selfless service of sufferers etc. History does not produce any example that lacking these qualities some male was made great and remembered by the youth, and beauty of the children he gave birth to.

However, inspite of these ambiguities the sonnet has the vitality of original and striking ideas. The most original ideas is that a paragon of beauty can always keep her youth and beauty fresh and undiminished and can challenge death, which is against the very grain and laws of nature. But the poet has made it quite convencing by the original and irrevocable arguments.

The other original idea it that he sets a summer's day for the comparison and contrast of the beauty and excellence of his beloved. Why not summer's night ? Probably because that even the moon—lit nights always bear some part of darkness with them, unless it is a full moon hight. But even the full moon light has a patch of darkness stamped in the very face of the moon by whom it is lighted. But the lady love of the poet has no such blemish at all.

No doubt the day is an emblem of manly qualities especially a summer's day. But the summer's day of England should not be regarded as the day of the equatorial countries, throwing scorching rays and burning unbearably hot. The summer's day of cold countries like England with its suave and soothing golden light has much more womanly qualities than manly. With its rosy heat combining some what of cold, tickless the senses like the touch of a lady. Yet, however, tender charming pleasant the summer's day is, it has not the exception qualities of the poet's beloved. Therefore, he wonders at the idea of a comparison between them.

The sonnet is a love poem—a poem of unextinguished love, that is directed towards the opposite sex. In sonnets the youth beauty and other merits of the ladies towards whom the love feelings overflow in torrents are higly praised. The present poem also has all the qualities of a beautiful sonnet. Ardent passions of love and handering of soul have found on admirable expression in it. Its lyrical quality is unsurpassable.

Iu construction it strictly follows all the laws of the Shakepearean sonnet. The fourteen lines are divided into three quartrains instead of into an Octave and a sestet, and a couplet. It follows the rhyming scheme of ab, ab, ed, ed, ef, ef, and gg. With the tenderness of imagination and touch it vibrates with the sweetest tendeness of melody and music.

* *

2

John Milton

(1608—1674)

Family and Parentage

John Milton was the last of the Elizabethans, and except Shakespeare, the greatest of them all. His father belonged to a rich Catholic family. But as he forsook the parental religion, he was disinherited and deprived of the ancestral property. Therefore, he began to carry on business as a scrivener and later on became interested in music. He lived in Bread Street. London where John Milton was born in 1608. He lived there till his son John Milton became sixteen year's old.

Milton's education

Milton was sent to Pt. Paul's school in 1620 where he remained for four years. Besides, his studies at school Milton learned Hebrew ; French, Italian, Latin and Greek at home from a private tutor. For his father had decided to make a clergyman where vast learning and scholarship was needed. But Milton did not like to go to Church ; rather than he wished to be a poet and take to poetry of which he had a born and hidden gift. And in fact, he had already begun to compose poetry since the age of eleven.

In 1625 Milton was admitted to Christ's College Cambridge, where he remained for seven years and took his B. A. degree, in 1632. He left the University in 1632 and went to Herton, near Windsor, with his father, where he spent five years, steadily reading the Greek and Latin writers, and amusing himself with Mathematics Music and Poetry.

His Italian tour

Milton wished to be a great poet. Therefore, to add to his knowledge and experience in 1638 he went to Italy, the second home of great poetry after Greece and the second home of so many of English poets. He visited many femous places of the land and at Florence saw Gallileo. His intention was to go to Greece also, but at Naples he heard the news of Civil War in his country. Therefore, he cut short his tour and returned home to joint his countrymen who were fighting against the Royalists for liberty.

His marriages and blindness :

Milton married three wives one after another. His first wife Mary Powell whom he married in 1643 was the daughter of a Royalist Justice of Peace, while Milton was an anti-Royalist. Besides, h was a man of serious stern and virtuous nature which was quit alien to the temperament of a newly married, romantically ambitio lady of a high family. Therefore, the marriage opened a disturbing chapter is so far peaceful life of the poet. However, after givin birth to two daughters Mary Powell died. After her death Milto married again and probably he found his second wife satisfying an congenial to his temperament. But an unfortunate incident darkened for even the future course of his life. In 1652 Milton lost hi eye sight and became blind.

The threat of divorce by his first wife had enraged the poet to write vigorous pamphlets on divorce. Similarly, the death of his second wife inspired a very pathetic and impressive sonnet in her memory.

He married his third wife when he had already become blind This wife surived about fifty-three years after his death.

His literary Career and Achievement.

(a) Early Poems :

Milton's literary life may be said to begin with his entranc into Cambridge in 1625. the year of the accession of Charles I Nicknamed "Lady of Christ's" for his beauty, delicate taste, an moral life, he soon attained a reputation by his Latin poems an discourses, and by his English poems, which revealed as clear an original a genius as that of Chaucer and Spenser. Like Chauc and Spenser he was whole in himself and owed to none. The Od to the Nativity 1629, the third poem he composed. while it wer back to the Elizabethan age in beauty, in instinstive fire went fo ward into a new world of art, the world where the architecture the lyric is finished with Majesty and music. The next year w composed. "At a Solemn Music", and the sonnet. "On attaini the age of twenty-three". They reveal is dignified beauty that i tense personality which lives like a force through every line wrote.

(b) Poems Composed at Horton

The above mentioned poems belong to the period wh Milton was a University Student. As already described after le ing the University in 1632 he went to Horton to live his fath Several of his important poems were composed there, The alleg Penseroso, and Arcades were written in 1633. Comus was writt and acted in 1634 and Lycidas was comosed in 1637. They pro that though Milton was Puritan in heart his Puritanism was earlier type which disdained neither the arts nor letters. But they (his works at Horton) represent a growing revolt against the Court and the Church. Penseroso prefers the contemplative life to the mirthful and Comus, though a mosque, rose to a celestial poem, to the glory of temperance, and under its allegory attacked the Court. Lycidas interrupts exquisite stream of poetry with a fierce and resolute onest on the greedy shedherds of the Church. Milton had taken his Presbyterian bent.

(c) Milton's Prose :

Student Milton's whole life changed. He give hint of this change though the last lines of Lycidas—Tomorrow to fresh woods and postures new. For twenty years—1640 to 1660—he took active and hot part in politics. During this period he wrote mostly pamphlets in prose. In the field of poetry he wrote sonnets. Most of his sonnets belong to this period. His prose was not easy and ordinary. He wrote Latinized prose with abnormally long sentences, with Poetical cadance and solemn grandeur of Habrew psalms, most complicated and difficult to understand Virtually his prose also is very near to poetry.

In such a prose were written his pamphlets which were phamphlets but in name ; Virtually they are books. Before the civil war began in 1642 had written five vigorous and voilent pamphlets against Episcopacy. Six more pamphlets appeared in the next four years. His first wife was responsible for two important pamphlets. When the occasion for her divorce arose Milton was excited to write four pamphlets on divorce. When he was threatened with prosecution, in defence of himself he wrote Areopagitica (speech for the liberty of unlicensed printing) in 1644. It is a bold and eloquent attack on censorship of the press by the Presbyterians, and he 'renounced, his faith from the Presbyterians. Areopagitica is the most famous of all his pamphlets.

Another similarly remarkable pamphlets for its finer prose was a tract on Education.

Milton's political pamphlets begin with his, "Tenure of Kings and a Magistrates," which defended in 1649 the execution of the Ring. The Eikonoclastes answered the Eikon Basilike ; and his fammasius" "Defence for the people of England, 1671, replied to Sammasius" "Defence of Charles I, and inflicted so pitiless a lashing on the great Leyden scholar that Milton's fame want over the whole of Europe. In the next year he had lost his sight. But the continued his work (being Latin secretary since 1649) when Cromwell was mode Protector and wrote another." "Defence for the English People 1654" and a futher defence of himself against scurrilous changes. This closed the controversy in 1655. In the last year of the Protector's life he began the "Paradise Lost." But the death of Cromwell him back into politics, and three more pamphlets on the questions of a Free Church and a fee Commonwealth were useless to prevent the Restoration. It was wonder he was not put to death in 1660. But he was in hiding and also in custody for a time. At last he settled in a house near But hill fields. It was here that "Paradise Lost," was finished before the end of 1665, and then published in 1667.

(d) Paradise Lost

During his Italian tours Milton has projected a great Epic poem on the subject of Arthur, but on return to London he changed his mind and he thought of a number of other subject. Paradise Lost was one of them too.

However, for twenty years, when he had thrown himself into politics and heated controversies his project remainded suspended, though he had never forgotten his art. "I may one day hode" he said, speaking of his youthful studies, "to have ye again." Thus at the end of Civil War, when everything was set a right and Cromwell was still alive, he resumed his plan and began to write Paradise Lost in great ardour and elevation of spirit.

But probably when he was closing the second book the sudden death of Cromwell and the Restoration of the Monarchy chilled his fervour. This is why perhaps the ensuing ten books of Paradise Lost differ from the first and second books and are comparatively subdued and calmer in tone.

As we read the great epic, we feel that the lightness of heart of the Allegro, that even quiet classic philosophy of the Comus are gone. The beauty of the poem is like that of a stately temple, which is vest in conception, is involved in detailed. The moral grandeur, the Majestic movement and the sublimity of the style of the poem is the greatest, and highest in the whole range of English poetry. Milton's intellectual force supports and condenses his imaginative force and his art is almost too conscious of itself sublimity in its essential difference. The subject is one phase of the great and universal subject of high poetic thought and passion, the struggle of Light with Darkness, of Evil with Good, which, arising in a hundred myths keeps its undying attraction to the present day. But its great difficulty in his case was that he was obliged to innocent us, for a great part of the poem in two persons who, being innocent, were without any such play of human passion and trouble as we find in Aedipus, Aenius, Hamlet or Alceste The noble art with which this is done Milton is supreme. Th interest of the story collects at first round the character of Satan, but he grows meaner as the poem develops, and his second degradation, after he has destroyed innocence, is one of the finest and most consistent Motives in the poem. This, at once, disposes of the view that Milton meant Satan to be the hero of the Epic.

His hero is man. The tenderness of Milton, his love of beauty, the passionate fitness of his words to his work, his religious depth, fill the scenes in which he paints Paradise, our parents and their fall, and at last all thought and emotion centre round Adam and Eve, until the closing lines leave us with their lonely image on our minds. In every part of the poem, in every character in it, as indeed in all his poems, Miltons intense individuality appears. It is a pleasure to find it. The egotism of such a man, said Coleridge. is a revolution of spirit.

(c) His latter poems

After Paradise Lost Milton wrote Paradise Regained and Samson Agonistes published together in 1671. Paradise Regained opens with the journey of Christ into the wilderness after his baptism, and its four books describe the temptation .of Christ by Satan, and the answers and victory of the Redeemer. Its solemn beauty of equittitude and a more cold style than that of Paradise Lost make us feel it in that Milton has grown old.

It Samson Agonistes the style is still severer, even to the verge of harshness which the sublimity alone tends to modify. It is a choral drama after the Greek Model. Samson in his blindness is described, is called on to make sport for the Philistines, and overthrows them in the end. Samson represents the fallen Puritan Cause, and Samson's victorious death is Milton's hope for the final triumph of that cause. The poem has all the grandeur of the last words of a great man in whom there was now, "calm of mind, and passion spent." It is also the last word of the music of the Elizabethan drama, long after its notes seemed hushed, and its deep sound is strange in the midst of the shallow noise of the Restoration.

Milton's death :

Blind and old and fallen on evil days Milton, who had also been a chronic patient of gout, died of it in November, 1674.

Milton's character and art.

To the greatness of the artist Milton joined the majesty of a clear and lofty character. His poetic style was as stately as his character, and proceeded from it. Living at a time when criticism began to purify the verse of England being himself well acquainted with the great classical models, his work is seldom weakned by the false conceits and the intemperance of the Elizabethan writers, and yet is as imaginative as theirs, and as various. He has not their naturalness nor all their insansity, but he has a larger grave, a lovelier Colour, a coloser eye for nature, a more finished art and a sublime dignity, they did not possess. All the kinds of poetry which he touched, he touched with the case of great strength and with so much energy that they became new in his hands. He puts fresh life into the masque, the sonnet, the elegy, the descriptive lyric, the song, the choral drama and he created the epic in England. The lighter love poem he never wrote, and he kept his coarse satirical power apart from his property. In some points he was untrue to his descent from the Elizabethans, for he had no dramatic faculty nor humour. He summed up in himself the learned and artistic influences of English Reinassance and handed them on to us. His taste was as severe, his verse as polished, his method and language as strict as those of the school of Dryden and Pope, that grew up when he was old. A literary past and present thus met in him, nor did he fall, like all the greatest men, to make a cast into the future. He established the poetry of pure natural description. Lastly he did not represent in any way that England that followed the Stuarts, but he did represent Puritan England and the whole spirit of puritanism from is cradle to its grave.

Milton's Sonnet

Milton adopted the style of Petrarch in writing sonnets. Milton was a great poetic genius but he wasted about twenty years of his life in writing prose pamphlets on controversial subjects. But this period devoid of poetry is marked by his sounds. The number no doubt, is small. These little gems are unrivalled in English literature and their number is only eighteen.

The sonnets of Milton fall into three groups. In the first group we place the controversial sonnets, and in the second group we keep those sonnets wherein Milton indicates the ideals of womanhood, which the poet cherished and held up to others.

More important than these are the personal sonnets. They reveal the ture greatness of Milton and his sublime character. They are autobiographical and reveal Milton's sufferings fortitude and strong faith in God's goodness. Such is the sonnet 'On His Blindness.

The Structure of Milton's Sonnet

Surrey and Shakespeare in their characteristic English vanity departed from the Italian type of sonnet and they introduced rhyme variations to suit their fancy or convenience. Milton brought back the sonnet to its original and strict type which petrarch has fixed.

Like petrarchan sonnet Milton's sonnet is also divided into two part *viz.* 'Octave and Sestet.' Octave contains the first eight lines of the sonnet. These eight lines keep the regular rhyme scheme. The first fourth, fifth and eight lines rhyme, that is sound similar in quality are repeated. And the second, third, fifth and sixth lines rhyme together.

Sestet or the remaining six lines, are arranged differently in defferent Sonnet but they follow Italian arrangements.

The Rhyme scheme of Octave may be shown as given below :—

ab ba, ab ba.

Of the Sestet these are the rhyms, one or other of which is followed :

(i) cde, dcd
(ii) cde, cde
(iii) cde, dce.
(iv) cdd, edc
(v) cde, ccd

As a rule the Sonnet is written in iambic pentemetre lines though for the sake of variety an extra syllable is sometimes added. Milton is very strict in preserving the fixed number of syllable and the end top lines are also very rare in his sonnets. According to the Italian sonnet at the end of the eight line or octave, a stop must occur. Milton changes the position of the pause, and it is not always in the eighth line.

Then the strict division between the Octave and the Sestet observed by the Italian sonnet is not always adhered to by Milton.

ON HIS BLINDNESS

[Note :—This Sonnet was written in 1652 a few months after total loss of his eyesight. In these lines we find poet's unshakable faith in God and His decrees].

When I consider how my light spent
Ere half may days, in this dark world and wide
And she one talent which is death to hide
Lodged with me usless, though may soul more bent.
To serve therewith my Maker, and present
My true account, lest He returning chide.
Doth God exact labour light denied ?
I fondly ask, but Patience, to prevent 1972, 81, 83
That murmur, soon replies God doth not need
Either man's work, or his own gifts; who best
1985 Bear His mild yoke, they serve Him best : His state 14
Is kingly : thonsands at his bidding speed
And post o'er land ocean without rest :
They also serve who only stand wait.

—*John Milton.*

Paraphrase :

Lines 1—4. Poet Milton had become blind when he hardly crossed half the span of his life. He was sorry for his premature blindness. After his blindness the vast and wide world had become to him a dark void. He wanted to serve God by writing poems but his blindness stood in his way. Thus, he could not make use of his gifts of poetry.

Lines 5—8. Milton was eager to make a right use of his poetic talent, which he would devote to God but the loss of his eyesight made it useless. He was worried on that account and was afraid lest God should punish him for not using it. But he boldly asked himself that after having deprived him of eyes, shall He still demand an account of His gift.

Lines 9—14. In reply to his question, his inner voice said that God doth need either man's services or an account of His own gift given to man because there or countless angles to carry out His orders on land, sea and air. The poet, therefore, should remember that they who are obedient to him, but are unable to do any service to him due to their physical inability, are also his true servants and He loves them.

भावार्थ —कविवर मिल्टन को शोक था कि आधी अवस्था से पूर्व ही उनकी आँखें चली गई जिससे ईश्वर की दी हुई उसकी काव्य-शक्ति की देन व्यर्थ हो जायगी। क्योंकि अन्धेपन के कारण विस्तृत संसार उसके लिए एक घनघोर तिमिर के अतिरिक्त अब कुछ और न था। वह स्वयं काव्य-शक्ति का ईश्वर-सेवा में उपयोग करना चाहता था परन्तु अब मजबूर था। यह उसकी व्याकुलता का कारण था कि ईश्वर उनकी काव्य-शक्ति का सदुपयोग न करने पर अवश्य दण्ड देगा। परन्तु उसने प्रश्न किया कि क्या अन्धा बनाने पर भी ईश्वर उससे अपने दिये गये तोहफे का हिसाब माँगेगा ? उसकी आत्मा ने उत्तर दिया कि ईश्वर किसी भी मनुष्य की सेवा का इच्छुक नहीं है, न अपनी देन का हिसाब चाहता है। उसके पास स्वयं ही अनगिनत देवदूत हैं जो पृथ्वी, जल और आकाश में उसकी आज्ञाओं का पालन क्षण भर में करते हैं। उनको वे लोग प्यारे हैं जो कि उस पर विश्वास रखकर प्रतीक्षा किया करते हैं।

ON HIS BLINDNESS

1. Date of Composition :

According to Prof. Hutton this Sonnet was written in 1655 while according to others it was written in 1652, a few months after Milton's becoming totally blind.

2. Occasion :

At prime of his life at the age of 44 years John Milton became totally blind. He was a gifted poet. His blindness handicapped him as a poet. Sometimes he felt highly dejected when he realized how his loss of eyesight was a hurdle in the path of his intellectual and religious progress. But his firm faith in God's goodness immediately banished his mood of dejection and hopelessness, and this return of hope he hails in this sonnet and repents upon his folly for doubting God's goodness.

3. Central Idea of the poem :

Misfortunes are a blessing in disguise for the faithful devotees of God.

4. Opinion of the Sonnet :

1. Milton's greatest contribution in the bewildered and confused humanity is the perfect peace of highest divinity. It is not a poem, nor a song. It is a Divine Message to the suffering mankind, to the mankind that has faith in his generosity and kindness. Such thoughts, such noble ideas weded to the subliment bliss, are not found elsewhere in the entire range of English Poetry.

—Dr. Mrs. Dobson.

2. "...the Sonnet expresses a profoundly sacred religious idea which forms the fundamental basis of our Christanity..."

—Dr. Scott. James.

3. "On His Blindness, is a song of God. It is a boon a celestical boon............to the world that is fastly drifting towards utter moral ruin and spiritual decay. It is itself the highest faith in the God."

—Prof. Tomkins.

4. "On His Blindness" is perhaps one of the finest and noblest poems of our language. It is the ornament of English poetry, and so long as there is sympathy, love, compassion and divine Mercy in heaven, each stanza—nay each line of the soonet would emit out a celestial aroma".

Dr. (Miss) Mary Woodland.

5. Main Ideas or Agruments of the Sonnet :

The great epic poet Milton had lost his eyesight in the prime of his life at the of 44 years. As a result of his blindness the entire world appeared hark and gloomy to the poet. He was sorry the think that how the poetic power which was bestoward upon him by God, was rusting due to his blindness. He was extremely eager to write poem in praise and glory of God and thereby give a true account of his gift to him but his loss of eyes proved hurdle in his way. He felt distressed on his helpness. But at the same time an idea of revolt against God came to his mind. He said it was God himself who had rendered him blind. He, therefore, questioned to himself whether God wanted full work from a man whom he had deprived of eyes. While he was thus in doubt and in a mood of revolt, his inner voice replied to his querry that God did not require the services of all, his servants. Because there are countless angle to carry on in no time. His orders on land, water and air. But he only desired that they (servants) should bear all the misfortunes and sorrows of life in a claim and uncomplaining mood. Therefore, those who simply stood silently and prayed to god to silence were also his true and faithful devotees.

6. Introductory Remarks :

It was the saddest day of Milton's life when he lost his eye-sight. Milton was obstinate in his zeal, and fervour. Even against the warnings of his physician he meant on straining his sightness and with the full knowledge of impending danger *i. e.*, tolal blindness and did not give up his work which he thought God had given to him and carried on with unbated zeal. Milton continued this work till it resulted in the blindness. He was very sorry then as in clear by :

When I consider how my light is spent
Ere half my day's in this dark world and wide
And that one talent which is death to hide,
Lodge with me useless though my soul more bent.

* * * *

To serve there with my Maker and present
My true account.

The Sonnet "On His Blindness" is full of pathos and moves the heart of a true student of Milton. It shows his staunch faith in the goodness of God when he says :

That murmur, soon replies, God doth no need
Ether man's work or His own gifts ; who best
Bear His mild yoke they serve him best ; His state
Its kingly ; thousands at his bidding speed
And post O'er land and ocean without rest
They also serve who only stand and wait,

7. Summary of the Sonnet :

The poet Milton has hardly completed half of his life journey when he has become totally blind ; it indeed a terrific trial and aweful affliction and it stood in the way of the accomplishment to his life's mission. Good had endowed him with poetic talent—a rare gift. And if he let it not use owing to his blindness he feared he will be taken to task by Him and that would mean inviting physical, mental and spiritual death upon himself. In a moment of despair he questions the doing of God for rendering him totally blind but soon the poet realizes his mistake and is convinced that God does not stand in need of service of man and He does not bother to take back the gifts bestowed by him on moral man. He is all powerful. Should He then depend on men ?

God is the Lord of lords and King of kings. He had thousands of angels as His messengers who are ready at his back and call to carry out His behests on land, water and air in the shortest possible time.

8. Substance :

Milton suffers dejection and disappointment to think of his future life and considers that the taken given to him by God would be useless and he would be taken to task by Him for not making a proper use of it, though it is no fault of his because his soul has always been eager to serve God by making full use of the poetic talent. In a moment of despair he questions the jurisdiction of the step taken by the Lord of lords in rendering him blind. But patience comes to his rescue (help) and whipers to him that he does not need man's word ; as thousands of angels are ever ready to carry out his commands on land, air and water.

Critical Appreciation :

John Milton's Sonnet "On His Blindness" is not only the best Sonnet of Milton but it ranks amongst the finest and sublimet pieces of English poetic art. It is not a poem it is the inner voice of a men who has cast in his lot with the mercy of Almighty, any who put his entire self in God's justice.

It is a typical Sonnet. It is ofter Italian structure. It brings to light Milton's first faith in God. It is an antibiographical Sonnet. It brings before us the personality and character of poor Milton. According to his Sonnet, Milton thereafter led a life of grief, disappointment and despair. His only hope was his faith in the goodness of the God. It reveals his philosophy of life as well.

> God doth not need
> Either man's work, or his own gifts ; who best
> Bear His mild voke they serve him best.

There is a strong current of pathos in the Sonnet. It i famous because it is charged with a personal grief of a great poet Milton was a man of high character and conduct. He does no lament his blindness like a common man. He does not grow sentimental or melo-dramatic. He bears the loss of eyesight like brave man.

Milton also solves and age old question in the Sonnet. Th question is whether God requires man's service ? He replies th question through the mouth of Patience. He says that those wh resign to the will of God are his best servants Twice he repeats th idea in this. At one place he says ;

...who best
Bear his mild yoke, they serve him best.

Again :

They also a serve who only stand and wait.

The Sonnet has a universal appeal which is a characteristic o a great poetry. It teaches us how to accept the will of God withou murmur of a word of complaint or protest.

To sum up, Milton's greatest contribution to the bewildered and confused cumunity is that this piece is of highest devinity. I is not a poem, nor a song. It is a Divine Message ; to the suffering mankind—to the mankind that has all faith in his generosity an kindness. Such thoughts, such noble ideas, wedded in the sub ment bliss, are not found elsewhere in the entire range of Englis poetry.

Notes, Explanations And Allusions

Line 1. **When I consider.**—When I think of my eyesight an other things related to it when I take into accounts the fact of los of my eyesight. **How my light is spent**—how I have lost my vision The poet's eyesight is completely gone and he has become quit blind. **Light**—eyesight, optical vision. **Spent**--conveys the ide that the loss of sight is due to overstrain. Here the poet is reminde of his mistake in over straining eyes in writing controversial an political and pamphlets against repeated warnings of his doctor an advice for less work and strain.

Line 2. **Era**—before : much before. **Half my days**—half o my life ; Milton would have tolerated the loss of vision if he wer sufficiently old because in old age sight becomes less impaired an weak, but the poet lost his vision when he was only 44 year old. **Half**—does not here indicate the exact number because Milto became blind at the age of 44 and died at the age of 66 ; 4 years in this way it is not his half life. In fact his half is base on his hope to live for a hundred years as almost every body does **In this dark world and wide**—our world is not a happy place. It is full of trail and troubles. Clouds of misfortune and misery always hang over us. Nothing is certain. So the world is rightly called by the poet as dark and vest ; the world becomes dark for a blind mad through loss of sight. **Wide**—"The world is beautifully suggestive of a blind man's feeling of hoplessness and the effect is increased by alliteretion"—*Varity.*

Line 3. **That one talent.**—that one gift bestowed upon me to my maker. **Which is death to hide**—The poet says that he does not mean to invite spiritual and intellectual destruction by keeping his talent unused.

Line 4. **Lodged**—is lying with me. **Lodged with me useless**—it kept useless, because he can not exercise the poetic power for want of eyesight. **Though my soul**—although my inner self is exceedingly eager to avail of the poetic gift given by God, yet I cannot make use of it for loss of eyesight. **More bent**—largely inclined. **And that one Talent...me useless**—in these lines there is Biblical allusion. That one talent—use for it parable of Talents in Matthew XXV lines 14-30 It is follows—

"A man travelling into a far country called his three servants and to the first he gave five talants, to the second two and to the third one only, according as he found their ability to be. After that he took his journey. The first servant traded with the talents and gained another five. Similarly, the second servant doubted his gifts by trading. But he that received only one, went and dug the earth and hid the talent three. After a long time the lord of those servants came and asked them to make a reckoning of their talents. The first servant brought before him ten talents and the Lord praised him and said, "Well done, thou good and faithful servant ; thou hast been faithful over a few things I will make the ruler over many things ; enter thou into the joy of thy Lord." The second servant was similarly praised when he brought the four talents, two of which was his Lord's gift and two of which was his gain. When the turn came for the third servant, he came with the single talent that he received and said, "Lord I know thee that thou art a hard man, reaping where thou has not strewn. And I was afraid and went and hid thy talent in the earth. So there thou hast what is thin." His Lord said to him that if he know his master to expect more than he had given ; he should have put the talent to usury and that the Lord might have some interest. He, therefore, condemned the servant and said, "Take therefore, the talent from him and given it unto him teat hath ten talents. For unto every one that hath more shall be given, and he shall have abundance but from him that hath not, shall be taken away even that which he hath. And cast yet the unprofitable servant into the outer (utter darkness of hell) there shell be weeping and gnashing of teeth." Now the spiritual meaning of the parable is this.

Spiritual Meanings :

The Lord is God. The servants are men creased by God t whom different talents (capacities) are given, just as they deserve and they are expected to use them and increase them. Once wh idles away his time and does not do so, will be punished like th third servant, when he faces his maker on the day of judgment b being thrown into the hell. Hence Milton's fear "Which is dea to hide".

Lines 5. **To serve**—to carry out the orders ! to sing the praise and glory of God by reading which people may become God fearing and pious. **Therewith**—with that talent (poetic gift). **My maker**—my Creator ; my Lord who has given me this body and soul endowed with poetic gift. **And present**—put up before.

Line 6. **And present my true account**—the idea of the parable is still continued. The third, has to render no accounts as he had made profits by their talents in a business like manner. Milton is also to show is his God that the gifts bestowed upon him were properly used in his service. **Least he returning chide**—so that God may not scold him for his lethargy and carelessness and for not having made good use of his talents. Just as in the parable the master on returning from his journey, asked his servants for an account of how they had used their money, and chid the man who having only one talent had kept it hidden uselessly, **Returning**– in the parable, which Milton refers, the master returned and asked his servants to give an account of the talents given to them by him. Similarly, God may ask Milton to present an acconnt of the poetic gift given by him on his going before him.

Explanation with Reference to Context

Lines 1—6. **When I consider...........returning chid".**

The English poet, John Milton becomes totally blind at the age of forty years. His blindness falled him to compose that poetical work for which he considerd his life set appart. In voicing his feeling for abandoning his life work unaccomplished he says :

I have hardly completed half of my life journey when I have become totally bling it is indeed a terrific trial and aweful affliction for it stands in the way of the accomplishment of my life's mission. God endowed me with poetic gift, a rare talent. And if I left it to rot owing to my blindness I shall be taken to task by Him and that would mean inviting physical, mental and spiritual death upon myself. In a moment of despair he questions the doing of God for rendering him all blind and demanding of him the same quantity and quality of work as he was expected to perform it if his eyesight were not lost. To doubt the Lord of lords has been his folly ; he realises it immediately.

Comment

In these lines there is a Biblical allusion. That one talent used in the Parable of Talent in Matthew, XXV line 14—30.

भावार्थ—कवि मिल्टन के प्रारम्भिक जीवन में ही उनके नेत्रों की ज्योति मारी गयी। अत: नेत्र-शक्ति के नष्ट होते ही समस्त संसार उसके लिये अंधकागमय हो गया है। साथ ही साथ वे इसके परिणामस्वरूप, अपनी बेबसी को भी अनुभव करते हैं। उन्हें कुछ ऐसा मालूम होता है कि इस भयावह संकट-काल में उनका उद्देश्य अधूरा ही रह जायगा और परमात्मा ने उन्हें जो कवित्व-शक्ति प्रदान की है, वह व्यर्थ ही रह जायगी, यद्यपि वे अपनी इस ईश्वरीय शक्ति को भगवान की सेवा-सुश्रूषा एवं उसकी प्रशंसा हेतु प्रयुक्त करने के लिए लालायित थे और उस परमात्मा को यह भी प्रदर्शित करना चाहते थे कि उनकी दी हुई कवित्व-शक्ति व्यर्थ में नहीं नष्ट किये क्योंकि इसका उपयोग न करना न उनके लिये काल के समान था और ऐसा करके वे परमात्मा को रुष्ट कर देते।

Line 7. **Doth God exact**—does God demand. **Day labour**—that kind of work which can be done only in the light of the day. **Light denied**—some critics and annotators interpret light as day light; in may opinion 'light' here implies light of the eyes *i e.*, eyesight Milton being blind cannot work and so he asks if he expected to render service which a man without vision is unable to perform. **Doth God Exact day labour**—is man forced to serve God. The reference seems to John IX 4. 'We must work to works for Him that sent me while it is day; the night cometh when none can work.

Line 8. **I fondly ask**—the poet realises his folly in allowing such doubts to take better hand of reasoning about. God who is supposed to be a hard task-master. If God expect to do things beyound one's power or capacity then surely he is not a kind or just master. But such a doubt is unjustifiable as the poet soon realizes. **Fondly**—stupidly foolishly. **Patience**—patience is personified here. **To pervent**—to check the poet from harbouring such foolish ideas. **But Patience to prevent**—but patience comes to the poet's help is an hour of doubt and dispels doubts from his mind. When he calmly ruminates over man's relation with God.

Line 9. **That Murmur**—discontent; a note of dissatisfaction, **Soon replies** - doubt is atonce removed by the poet's calm contemplation; foolish thought removed. **Doth God not need**—God is the creator of all and so there can possibly be no service that he stands in need of from the created being or man,

Line 10. **Either man's work**—a sarvice from man. **Or his own gift**—or does God demand an account of gift bestowed by Him on man. Who best—they are best ; they serve him best, who withou grumbling with good grace accept all that comes from Him.

Line 11. **Bear his mild yoke**—who calmly put up with th trials and punishments that are ordained by God. **Mild yoke**– affliction minged with grace of God ; hardships and miseries partl lessened as a result of divine mercy.

Explanation with Reference to Context

Line 7—11. Doth God exact.........they serve him best ?

Milton has become blind before he could accomplish lift's mission. He has been robbed of eyesight. Naturally a feeling of discontent overprowers him and he in a fit of despair and doubt ask—

"Am I still expected to work for carrying out divine behests (orders) when I have been robbed of my eyesight ? my blindness renders me incapable of serving God who bestowed upon me rare poetic talent. I therefore, ask whether God, taking stock of my blindness, will expect service from me ? If He does so it will be an act of injustice."

Sooner the poet removes doubt from his mind as he realises in calm contemplation that God does not stand in need of the service of man and he does not bother to take back gifts bestowed by Him on moral man. He is all supereme and All powerful. So, it is an error for the poet to imagine that He needs his service in any shape. As a matter of fact, they serve Him best who calmly bear spiritual, mental and physical afflictions regarding them as God sent.

Comment—Patience Personified here. Therefore, the figure of speech "personificatien".

Milton's spiritualism is praiseworthy.

भावार्थ—कवि मिल्टन के अंधेपन ने उसे ईश्वर की सेवा-सुश्रुषा करने के लिये असमर्थ बना दिया है। अतः प्रश्न यह उठता है कि क्या ईश्वर उसकी इस असमर्थता पर विचार कर उससे किसी भी सेवा की आशा रखता ? यदि वह ऐसी कोई आशा रखता है तो यह एक अन्याय होगा। परन्तु इस शंका का समाधान उसी समय हो जाता है जबकि कवि सन्तोषपूर्वक यह अनुभव करता है कि ईश्वर तो कभी भी मानव की सेवा की अपेक्षा नहीं रखता है और न उन वस्तुओं को जो उसने मनुष्य मात्र को अर्पित कर रखी है, उनसे वापस ही लेने की चिन्ता या इच्छा रखता है, वह सर्वशक्तिमान् है। अतः यह विचार करना कि उसकी सेवा की इच्छा रखता हैं। कवि के लिए निरी मूर्खता है और यदि कोई भी पुरुष ईश्वर को प्रसन्न करना चाहता है तो उसका यह प्रथम कर्त्तव्य है कि उसके लिये दुःखों एवं कष्टों को

नम्रतापूर्वक सह ले, यह सोचते हुये कि जो कुछ दुःख एवं कष्ट उसने दे रखे हैं उससे भी अधिक दुःखों एवं कष्टों का मनुष्य भागी था, यह उसकी असीम अनुकंपा है कि केवल इतने ही कष्ट मनुष्य को सहने पड़ रहे हैं ।

Line. 1. **His state**—His kingdom *i. e.*, God's universe. **His state is kingly**—God is the supreme ruler of the universe, and he has servants out of number at his disposal (beck and call). **Thousands**—innumerable angels, **Speed**—travel rapidly to carry out as quickly as possible God's orders and wishes. **At his bidding**—on the slightest signal of God.

Line 13. **Post over land and ocean**—run at a tremendous speed as messengers over land and sea. **Without rest.**—Without waiting for breath.

They also serve who only stand and wait.—It is very famous and oft quoted line of this sonnet. It implies that it is not necessary for one at all to be an active worker for the cause of Creator and for the creation. They are equally good and active workers who simply wait patiently and calmly for whatever may fall to them to do.

Line 14. **Wait**—to remain in attendance ready for any command that may be given at any moment.

Explanation with Reference to Context

Line 12—14. **His state is kingly......only stand and wait' :**

Milton is satisfied after a moment of calm contemplation and the doubt of disservice to God is dispelled from his mind to think that God is the Lord of Lords and King of the Kings. He has thousands of angels as His messengers who are ready at his back and call to carry out His behests on land, water and air in the shortest possible time. If the poet is unable to do any service neither God's work is delayed nor it suffers in any way. If the poet is blind and unable to do any service, let him be loyal to God because to remain in attendance is also kind of service.

Comment.—Life's great philosophy is contained is the line. "They also serve who stand and wait." It is a memorable line.

भावार्थ—ईश्वर को मानवीय सेवा की आवश्यकता नहीं । इसका कारण यह है कि वह तो स्वयं अखिल ब्रह्माण्ड का शासक है और न जाने कितने देवदूत उसकी प्रतिनिधि की हैसियत से उसकी आज्ञाओं का अनवरत पालन करते हैं और क्षण-क्षण में ही उसके अनुशासन को पृथ्वी एवं समुद्र पर पूर्ण करने में सफलीभूत हो जाते हैं । अतः यदि कवि कोई सेवा करने में असफल या असहाय हो तब भी ईश्वर के कार्यों में न तो विलम्ब ही होगा और न उसके कार्य अधूरे रह जायेंगे ।

अत: कवि को तुरन्त यह भास होता है कि उसे अपने ऊपर आये हुये कष्ट के फलानुसार प्रतीक्षा करनी चाहिये । यद्यपि वह अपने मालिक की पूर्णरूप से सेवा करने में असमर्थ है तथापि उसे भविष्य में सदैव उद्यत रहना चाहिए । प्रतीक्षा करना भी एक प्रकार की सेवा ही है ।

Questions and Answers

Q. 1. Explain with Reference to the Context of the following :—

Ans. See notes.

"God doth not need......stand and wait."
(From On his Blindness, Lines 9—14).

Q. 2. Write a Critical Appreciation of "On His Blindness".

Ans. Read notes.

Q. 3. Writ a note on Milton as a poet.

Ans. Consult notes.

Q. Give a historical account of Sonnet with reference to that of Milton.

Ans. See notes.

* *

3

William Wordsworth

(1770–1850)

William Wordsworth was of a very remarkable family. His father was attorney and law agents to Sir James Lowther afterwards the first Earl of Lonsdale. His mother was the doughter of a mercer at Penrith. They lived at Cokemouth in Cumberland and had five children ; the eldest Richard, who became solicitor in London ; William who was born of 7th April, 1770, and became the greatest poet of his age; Dorothy who was born in December, 1772, and was the poet's life-long friend and a genious of no mean order, as her Journals disclose ; John who went to sea suffered an untimely death ; and Cristopher who became Master of Trinity College, and a voluminous writer of theological books.

Wordsworth's mother believe that children were inherentity good and should be given freedom. But Wordsworth was by no means a perfect child ; sometimes he was surely good but often he displayed ungovernable fits of violent temper. One day he accepted the challenge to strike with his whip through one of the family portraits Mrs. Wordsworth was a sherwd observer of her children and said that William would be remarkable either for food or evil.

When Wordsworth was only seven, his mother was died. He and his elder brother Richard were sent to the Grammar school at Hawkshed, a village between Coniston and Esthwaite water some of the most beautiful country and England. In due course John and Christopher joined them While Dorothy stayed with her grandmother in Penrith. In 1783 Wordsworth's father also died, and so the props of his effection were removed". Yet all the children made remarkable Progrees for their strength of character and genius. Wordsworth owed much to his headmaster, the idealised "Mathew" of the poems, but for more, as he tells us in *The Prelude*, of Nature.

After a nine year's stay at Howshed, which was undoubtedly the "seed time", of his poetic inspiration. William proceeded so St. John's College, Cambridge. At this period University studies comprised mainly Classics and elementry Mathmatics, which were taught in a very uninspiring fashion. Wordsworth was out of his element, though he did obtain some pleasure from the "rudiments of geometric science". Far from those lovely sights and sounds sublime" with which he had been "conversant", in the Lake District, he experienced.

a strangeness in the mind,
A feeling that I was not for that hour
Nor for that place.

The vacation were a happy release giving him the opportunity to explore Dovedale (in Derbysire), the Yorkshire dales and part of Cumberland hitherto unvisited. He was an indefatigable walker. In the summer of 1790, when he should have been stadying to hard for his degree, he and a fellow-collegeian set-off to the Alps. The trip lasted for three months, and as the result three years later was the poem *Descriptive Sketches*. The French Revolution had broken out in 1789 ; and Wordsworth noticed the optimism of the French people from Calais and onwords but *Descriptive Sketches*, and even more remarkable, passage in book *The Prelude* on crossing the Alps, make it aboundantly clear that Wordsworth's main interest was in the "sight and sounds sublime", of Nature. He was preparing for poetical career.

Wordsworth graduated in 1791 but disappointed his famil by not gaining a Fellowship. He admitted later that he ha persued his own way without regard for the relatives who ha supported him. He had neglected his academic studies for Italian Spanish and French, as well as Greek, Latin and English literature. It is clear from Book III of *The Prelude* that his main interests were fundamentally poetical. After leaving Cambridge, he spent som months in London without making up his mind what his professio was to be ; by the end of the year he was again in France, what hi motive was in returning to France is not clear ; but the secon visit, unlike the first eventually brought him face to face with th Revolution, and made him realise what it stood fot and ho dangerous, it might be if once the extremists were in power.

While staying at Orleans he fell love with Annette Vall a beautiful French girl, and a girl was born to them the followi year.

His sympathisers were shared by a Captain, Michael Beaupu a democrate at heart and a deep thinker and student. If Revol tionary Paris was to be his 'university (an exaggerated clai Wordsworth was edified at extra moral lectures and discussion groups ; and Beaupuy was his chief tutor. After the Septemb massacres, Wordsworth returned to Paris only to feel terror 'whe tigers roam'. The first version of *Descriptive Sketches*, most of whi had just been composed at Orleans and Blois, show that he was ardent Revolutionary, but his humanity could not but he revolt by the measures of Jacobian extremists, and he became intimat associated with a section of more moderate Girondists. Lack funds, however, caused him to return to England at the end of 17 and prevented him from making common cause with the Girondis who were guillotined before the blose of 1973.

On wordsworth's next year too little is known. Possibly he returned to France before the end of 1793, only to find that Girondists were scattered and that personal safety dictated a hasty flight to England. England was now at war with France. In 1794 he was in the Lake District again, be friended by the Calverts. For a time he was a convert to the extremely redical almost, anarchic, view of Godwin's political Justice, but the course of events in France, and the irreconciliability of political theories the natural wants of the individual combined to make him sceptical, He had begun to realise that this 'heart has been turned aside from Natures' way, "and was filed with such doubts that for a time he yielded upon moral questions in despair."

In 1795 Rarley Calvert died, leaving Wordsworth a legacy of £ 1900. With the income from that he was able to make a furnished house at Racedown in Dorest and settled therewith Dorothy. At last he was able to devote to poetry.

Part of the Wordsworth time was devoted to education of Edward Montague, the son of a friend. Their cousin Mary Hutchinson stayed with them for months, and there is no doubt that Wordsworth's natural happiness was returning soon to be strengthened by the companionship and intellectual stimulation of Coleridge, then living in somerest. Much of Wordsworth's time was devoted to writing a drama. The Borderers, which he set out to refuse Godvinian theory and demonstrate the ills his attendent on he blind pursuit of individual reason and self-interest.

In 1797, Wordsworth moved to Alfoxden, a few miles from Neither Stoway where Coleridge lived just below the Quantockhills and very close to the Bristol Channel. William, Dorothy and Coleridge were often together ; they were" three persons with one oul' : there idea were a source of mutual inspiration, and never vere they happier. Wordsworth's poetical outlook quickened and he result was the publication of the first volume of Lyrical Ballads, vhich contained a few poems of the Coleridge, including *The ncient Mariner*. This volume, in style and subject, was unpreceented and its influence was destined to be revolutionary.

Intellectually, Coleridge's inflnence on Wordsworth was consierable for many years. They would discuss both the subject matter nd style of poetry and the factors which characterised a poet's ision. All the same, it was Dorothy who provided the greater oetical influence. Wordsworth had from his boyhood been a lower f the beauties of Nature ; when he visited the way Valley in 1793. he sounding catatract.

> Haunted me like a passion ; the tall rock
> The mountain, and the deep and gloomy wood
> Their colour and their foms, were then to
> An Appellate......................

but Dorothy's more minute and delicate observations refined hi seniuous preceptions. Nature and renewal of companionship provided the spiritual calm and happiness that were essential for gifte composition.

"She gave me eyes, she gave me ears,
And humble cares, and delicate fears,
A heart, the fountain of all the tears
And love, and thought, and joy,
She in the midst of all, preserved me still
A poet..................."

After the publication of *Lyrical Ballads*, their tenancy o Alfoxden coming to sudden conclusion, the Wordsworth were pe suaded to accompany, Coleridge to Germany, but whereas Coleridg was happy in the study of German Philosophy and speculati theory they were homesick. Wordsworth was reminscent an creative ; he wrote among other pieces, the Hawkshead (afterwar incorporated in Book I of *The Prelude*).

In April, 1799 Wordsworth returned to England and staye until near the end of the year with the Hutchinson, then living a Sockbury, near Northhallerton, Yorkshire. In December they too Dove Cottage at Grasmere, in the heart of the Lake District. Her William wrote one of his best poems of the earliest one Michael. By 1800 he had completed the first two books of *The prelud* which he intended as a sane autobiogarphical introduction to a la ger work "that might live." The first version of *The prel* was completed in 1805 and it is on of the irones of literature that is this work regarded by its author as subsidiary, which lives, wh the more ambitious and philosophical poem. *The Excurston,* publi ed in 1841, is scarcely read.

Dove Cottage, its garden, Grasmere, and the woods a mountains delighted the Wordsworth and they were eager to sh their surroundings to their friend. Marry Hutchinson was th first visitor and stayed six weeks ; Coleridge came for a mo and decided that he must live near Wordsworth again. A ho was found for his at Keswick. In his orchard a Grasme William wrote many well-known poems ; it was to him the love spot that man hath ever found. So he wrote when he was ab to set off to fetch Mrs. Wordsworth from Gallow Hill near Sa borough" The Hutchinson had taken a new farm called Gal Hill, and Willian and Dorothy set off to walk and ride actors North of England to Meet mary. The marriage of William a Marry had become more practicable through the first Lord Lonsd he had owned Wordsworth's father and his-children about £ 47 but no legal pressure had ever been stong enough to compel re tution until his son succeeded. Before the marriage, Willia Dorothy travelled South to make a final settlement with Anne Valion a Calais. When they left London by coach early on t morning of 31st July, 1802. Wordsworth thought he had never seen anything more beautiful and more inspiring than the smokeless and silent city in the glittering sunshine. They reached Calais on August 1st and Napoleon, who had forfeited. Wordsworth's esteem by subjugating Venice, and Switzerland in 1797 and 1798, was made Counsel for life the following day. Impressions from direct contact with France aroused strong political feelings, which were expressed by Wordsworth in a magnificient sequence of sonnets. Annette would clearly have been an incomparable wife for a poet. But religious differences and was between France and England had made the marriage almost impossible for years. Wordsworth had never concealed the relations with Annette from his relatives, and he concealed nothing from Annette about the relations with Mary Hutchinson. Thus William and Marry were married on 4th October.

The following year William and Dorothy made a tour in Southern and Central Scotland, Coleridge accompanying them on the first stage of journey. In 1805 Wordsworth suffered a great loss when his brother John was drowned at sea. Of the remainder of his long life there is not much to note. His domestic happiness was married by the death and two of his children. Now Coleridge often quarreled with him, though there a little to suggest that wordsworth was much to blame. He continue d to write poetry, but his inspiration waned after 1806, and *The Excursion*, which he had regarded as his megnum opus, receive little praise. It politics and religion his views were handening into conservatism and orthodoxy. In 1813, through the influence of the second Lansdale, he was made distributor of stamps for Westmoreland, on office which was a sinecre, bringing in £ 400 to £ 500 per annum. The same year he moved to Rydal Mount, two miles south east of Grasmere, and overlooking the Woods Rydal Water and the mountains beyond Wordsworth continued to write and travel ; his visits to London, were rate, but he made long tours of Switzerland, Holland, Belgium and Italy. Recognition of his greatness as a poet grew steadily. In 1843 even year before his death. he was poet Laureate ; younger poet like Mathew Arnold looked Wordsworth for his spiritual comfort and inspiration, and it is significant that Palgrave included in *The Golden Treasury* (1861) more person by Wordsworth than other poets.

Aspects of Wordsworth's Poetry : Wordsworth's Development.

1. Nature.—The loss of both parents in Wordsworth's early years was a great misfortunate, and yet is led to inestimable compensations. He was sent to Hawkshead and learnt to know and love some of the most beautiful country scenes in the Lake District. Woods and mountains streams, lakes, moor-lands and mountains held growing fascinations for his study. As the tells us in the opening books of *The Prelude*, he learnt to row and skate, to ride, and taken along walks around Eesthwait water,or on the moors, until the scenes were indelibly imprinted on his mind. In the earl years he did not seek natural beauty for beauty's sake; the image of nature sank into his mind; he says in passage. There wa a boy."

"The visible scene would enter into the mind" again in Boo I *The Prelude* writes that even at the age of ten.

> I held unconscious intercourses with beauty.
> Old as creation, drinking in a pure
> Organic pleasure from the silver wreaths
> Of curing mist or from th elevel plain
> Of waters coloured by impending clouds.

By the time of his first long vacation from Cambridge hi sense by beauty had become fully conscious. He sought beauty which appealed to eyes and ears. He singles out one occasion during his holiday when he felt that this love of Nature was so ravishing that he must express it in poetry.

The influence of Nature was not only sensuous but moral There was a spirit in nature, he feit that guided him "by beauty and by fear." When he had done wrong—stolen a boat to row on Ullswater or committed wanton ravage among the haze boughs which on a netting expendition—there was something, i seemed to him in the scene which expressed him with a sense o guilt and either frightened or rebuked him. We know that Wordsworth's imagination deceived him that he projected in interna world the confused workings of a guilty conscience and fancied tha he saw or heard strange forms in pursuits. Such effects of guilt di not pass away oversight as with most children. The mature Wordsworth felt that in these awesome ways Nature had educate him, and claimed that she was no less than "the guide, the guardian of my heart, and soul of all my moral being."

His love of Nature can be described as religions. The spiri of Nature filled him even when he was a boy with such a "bod calm" that "bodily eyes were utterly forgotten." The experienc he describes again *Tintern Abbey* as that serene and blessed mo which "we see into the life of things.

Finally, Nature became associated with humanity and th "thought" that spring out of human suffering."

11. Imagination. Wordsworth felt that power of imaginative creation was with us from unfancy. The imagination recreate the outer scence, "the mighty world of eye and ear," in other word it is half-created and half-perceived (*Tintern Abbey*). It was th "shapping spirit" or plastic power" of the imagination that vitalised Wordsworth's boyhood vision or creative sensability."

> An auxiliary list
> Came from my mind, which on the sitting sun
> Bestowed new splendor....

There was a danger with Wordsworth that eye could be a most despotic power ; in a sense he could be matter of fact or photographic and unimagination his description : but he knew from experience that poets, though dealing with the real world, are not limited by it ; the imagination or higher reason enabled him to live in the spiritual world, in the Past and Future and timelessness of Eternity.

By sensible impressions not enthralled,
But by their-quickening impluse made prompt
To hold at converse with the spiritual world,
And with the generations of mankind
Spread overtime. past, present and to come
Age after age till Time shall be no more,
Such mind are truly from the Deity.
For they are Powers......

Both he and Coleridge see the middle lives, Dejection : An Ode (1802) found that towards the middle of their lives, their imaginative faculties were not longer as intense or active, Wordsworth lamented his loss in Intimations of Immortality, 1803-1806. Both were aware of beauty in nature as before but the "visionary gleam" or "celestial light" had faded into "the light of common day". Therefore, Wordsworth's inspiration came chiefly from recollections of his youthful experiences.

The thought of our past years is one both breed
Perpetual benediction......
Those shadowy recollections
Are yet the fountain light of all our day,
Are yet a master light of all our seeing.

III. Politics and Humanity.—In *Michael* Wordsworth states that interest in Nature led him on to feel. The lives and struggles of the rustics, chiefly shepherds whom he knew from his childhood, were inseparably linked with the hill and small farms of the Lake District. To his boyish imagination the shepered was more than an ordinary person on whom such natural circumstances as mountain solitude or the rays of the setting sun had the effect of ennableing and magnifying him.

Lying simply and without class-consciousness, such people made equality and the dignity of peasant life the characteristics of true society for Wordsworth. The result was that the ideals proclaimed by enthusiasts at the beginning of the French Revolution were part of the natural order of things which he assumed. We can apply to Wordsworth the lines at the end of his Song at the Feast or Broughem Castle.

Love had he found in huts where poor men lie :
His daily teachers had been woods and rills.
The silence that is in starry sky
The sleep that is among the lonely hills.

Wordsworth did not read any political theory to convince him of the rightness of democracy. His conception of man is inseparable from the theories of peotic diction propounded in the preface to the *Lyrical Ballads*.

From 1789 to 1972 he was an ardent admirer of the Revolution—

Bliss was it in that down to be alive.
But to be young was very Heaven.

The Terror in Pairs, however, made him less confident and in 1791, he became a zealous supporter of the principles of Godwin's Political Justice, which proclaimed a form of anarchy ; the individual could do as he pleased judging not be moral laws but the light of circumstance ; all forms of property should be abolished, and human feelings were to be disregarded and eliminated in the light of reason. So the Wordsworth of 1793-1795 believed, but the terrible excesses of Revolutionary extremists in France made him pause to think that after all he might be no wrong track, and living once among country people when he settled at Racedown and coming under the sympathic influence of his sister Dorothy, he began to realise the claims of the "human heart by which we live." The result is seen in *Michael*, where the reader is invited to understand and share the feelings of an old shephered whose struggle to keep the property in the hands of his own family is ruined by the imprudence and disgrace of his only son. It is a tale "homely and rude" for the delight of a few natural hearts."

IV. Psychological and moral.—The change of heart which caused. Wordsworth to reject Godwinism cannot be disassociated from certain of his views which I roughly term 'psychological' and form his notions on education. Wordsworth had learnt that intellectually one could grasp and accept theories without applying them to life to test their merits; he realised that intellectual development by itself was not enough and in fact dangerous without a real knowledge of life of men. Attainment of such Knowledge demands observation, sympathy, imagination, and a moral sense of the characterstics that made *Michael* Beauty such a sound guide. The wordsworth of Godwinian period recognised no laws or moral sense. Afterwards he commented ironically on his short sightedness at this time.

His drama. *The Borderers* exposes of the follies of men acting in accordance with Godwinian theory. Nature and Dorothy were : the culminating influences which convinced him of his mistakes ; and

Let me back through opening may
To those sweet counsels head and heart
When grew that genuine knowledge......

In a poet's Epitaph he scoffs at the mere intellectual—

A reasoning self-sufficing thing
An intellectual All-in-all

Wordsworth could never have written Lyrical Ballads if he had been a mere intellectual. To be a poet one must both think and feel deeply. Poetry, Wordsworth held, arose from "a spontaneous overflow of powerful feelings" : it was emotion recollected in tranquility. However, poems to which any value can be attached were never produced on any variety of subjects but by a man, who being possessed of more than usual organic sensibility had alsot thought long and deeply ; knowledge or truth can be "operative" as poetic meterial only when it is carried alive into the heart by passion", "the poet thinks and feels in the spirit of the passion of men" (Preface to Lyrical Ballads Plasma).

Such sympathy is incompatible with selfishness. True liberty is social, not individual, and implies concern for our fellowmen. The Wordsworth of the Ode to duty is poles apart from the early revolutionary ; uncharted freedom" tires him.

I loving freedom and untired ;
No sport of every random gust,
Yet being to myself a guide
Too blindly have reposed my trust.

Such a strong moral sense can be found only in faith in life and society. In *Tintern Abbey* Wordsworth had proclaimed his "cheerful faith" that all that we behold is full of blessing". In 1805 the sudden loss of his brother john at sea tested his faith severely but Wordsworth endured the shock stoically.

But welcome fertituds and patient cheer.
And frequent sights of what is to become
Such sights of worse, as are before me here
Not without hop he suffered and we mourn.

(Elegiac Stanzas)

Years had brought the philosophic mind,
We ill grieve not rather find
Strength in what remains behind ;
In the primal sympathy
Which having been must ever be ;
In the soothing thought that spring
Out of human suffering ;
In the faith that looks through heath.
In years that bring the philosophic mind.

(Intimations of Immortality)

His Views on Childhood.—Wordsworth's interest in childhood was primarily due to the imaginative splendour wherewith the incidents of his own youth became invested on recollection. He had been entranced by natural beauty in his school days, and alive to all the variations in colours occasioned by weather or seasons or mood; the scenes impressed themselves upon his mind no ordinary way, and, retrospectively they had "the charm of visionary things". For this reason Wordsworth was fascinated by the habits and thoughts of the children he knew most intimately—Edward Montague, he own children and of Hartley Coleridge. They were given, he noticed to periods of happy self-absorption in musing or play, when they seemed utterly remote from the active word of ordinary human being. Writing in 1811 about his three years old daughter Catherine he says :

this happy Creature of herself
Is all the sufficient, solitude to her
Is blithe society............

and it will noted that most of impressive experiences of his own youth occurred when he was able to enjoy the "self-sufficing power of solitude".

Wordsworth could not explain scientifically or psychologically children's happiness in independence, and was driven to adopt the theory of pre-existence. The young child was memories of Heaven whence its spirit came at birth,

Not in entire forgetfulness.
And not in utter nakedness
But trailing clouds of glory do we come
From, God, who is our home ;
Heaven lies about us in our infancy.

As we grow up the "vision splendid celestial light" dies away and we can experience it only a further removed by recollection Caroline Vallon on Calais sands is not rapt by something more intangible.

Thou fiest in Abraham's bosom all the year.
And worship' st aue temple's of inner shrine
God being with thee when know it not.

The same thought it expressed in a different metaphor with reference to Hartley Coleridge. He is a fairy voyager, floating as it were in such clear water that he seems rather to brood on an earthly stream. The child, we are told in Intimations of immortality is "haunted for every moment by the eternal mind", and "as grown up are enclosed in the" "shades of the prison house" of this world, it is child who is the best "philosopher" and who realises all those truths which clude man.

The child, therefore, has connections which are different from those of adult. Since immortality broods over him a presence which is not to be put by how can be accept the notion of death (the poem '*We are Soven*' illustrates this point, or how can he be logical in his explanations to his elders (See Anecdote for fathers).

The memory of those happy times when
The earth, and every common sight
To me did seem
Apparelled in celestial light
"The glory and the freshness of a dream.

is an inspiration to Wordsworth. He hears the cuckoo, and it recalls the "visionary hours" of his school boy days ; for a while he enjoys "that golden time again" and the earth we pace.

> Again appear to be
> An unsubstantial, fairy place.

Views on Education.—How dangerous Wordsworth regarded more intellectual growth has already been indicated. In this respect he may be compared to Rousseau, the general influence of whose work on Wordsworth was very strong. Both violently oppose the warping of the child's mind, but it seems that whereas Rousseau placed the emphasis on the careful development of the child's nature. Wordsworth believed in the development of the child by nature.

> Come forth into the light of ¡things,
> Let Nature be your teacher,
> Sweet is love which Nature brings.

From Nature, if we are observant, come "spontaneous wisdom."

> Nor less I deem that there are Powers
> Which of themselves our minds impress ;
> That we can feed this mind of ours
> In a wise passiveness.

Wordsworth does not despise all children's books. He despises only the text-book which gives us second hand facts much removed from really. He say that the centre of gravity in education lies in the intellect and that too much importance is attached to the printed word : you may know all the scientific facts about the sun and the atmosphere and "earths diurnal course" and yet never appreciate the beauty of a sunset.

He believed that the youth, who has been brought up in close contact with Nature will become more sensitive to the "Nature that exists in works of mighty poets."

Whatever his debt to imaginative literature ; Wordsworth owed most of his education to Nature. Not only did he learnt by observation but his character was moulded by the spirit of Nature. You will learn more morality from Nature than Books, he maintains.

> One impluse from a vernal wood
> May teach you more of man,
> Of moral evil and of good
> Than all the sages can.

She taught him "by beauty and by far" (book I of *The Prelude*) ; from her he learnt the three Plantonic virtues of the Good, the Beautiful, and the True. In *Tintern Abbey* he proclaims that Nature was.

The author of my purest thoughts, the nurse
The guide, the guardian of my heart and soul
Of all my moral being.

The nature he owed sentiments which would have light on trival influence.

On that portion of a good man's life,
His little nameless unremembered acts
Of kindness and of love.
She can inform
The mind that is within us so impress
With quietness and beauty and so feed
With lofty thoughts that neither evil tongues
Rash judgments nor the sneer of selfish men
Nor greetings were no kindness is nor all
The dreary intercourse of daily life,
Shall e'er prevail up or disturb
Our cheerful faith that all which we behold
Is full of blessings.

In the poem "*The Years She Grew*" Wordsworth, rather sensatively advances, another theroy ; not only does Nature exercise a moral influence which kindless or restrains, but the beauty of Nature may reflect itself in a person's physique.

Nor shall she fail to see
Even in the motions of the storm
Grace that shall mould the maiden's form
By silent sympathy
And beauty born of murmuring sound
Shall pass into her face.

Lastly, one learns from life. For Wordsworth, interest in Nature was followed, but not replaced by interest in Man.

Without his hear-felt interest in man, Wordsworth would have been a minor poet ; in his mature years it was inseparable from his love of Nature. You will find it pre-eminently in such poems as *Michael Resolution . Independence* and the account of his meeting the exhausted soldier of Book V of *The Prelude*. The contrast between the weakness and sorrows man and society and his conception of a perfect Nature made him mourn.

It such be Nature's holy plan
Have I not reason to lament,
What man has made of man !

Views on Nature.—Much already has been said on this subject ;whatever his theme, Wordsworth is likely to bid us turn back to Nature for "renovation". In the great political sonner he is afraid that too many people worship Mammon rather than Nature.

The world is too much with as ; late and soon,
Getting and spending, we have wasted out powers ;
Little we seen in Nature that is ours ;
We have given our hearts away, a sordid boon.

The poem in which he gives us his main views on Nature is of course *Tintern Abbey*. In a sense, it is an essay on the subject and one is moved to conjucture whether a finer poetic essay has ever been written. Here he gives us the stages in the growth of his love of Nature.

In parenthesis he passes hurriedly over his boyhood plays,

The coarser pleasure of my boyisy days.
And these gold animal movements all gone by.

What he alludes to is clear from book II of *The Prelude*, where he tells us how and his school friends delighted in rowing and skating and reading ; but it must be remembered that at the same time he, like the body of Winander.

Held unconscious intercourse with beauty
Old as creation, drinking in a pure
Organic, pleasure.

from the sights and sound around him ; and that he was aware too, as tells in Intimation, of

Obstinate questionings
Of sense and outward things ;
Falling from us, vanishings ;
blank misgivings of Creature
Moving about in world not realised.

These unfamiliar impressions were caused, as he make clear in Book I of the *The Prelude*, by the workings of a guilty mind and the steps taken by Nature to correct him : he experienced :

High instincts before which our mortal Natural
Did tremble like a guilty Things surprised.

The second stage was one of conscious delight in the external beauty of nature : the pursuit of this led him to the Alps and the writing of *Descriptive Sketches*. It was his sole concern when he first visited the Way Valley in 1793.

By the time of second visit in 1797 he had matured. He was a Panthiest, believing that God was a spirit animating all living things ; in moment of mystecian he was aware of this spirit—

And ! I have felt
A presence ....
And rolls through all things

He was on the verge of such an experience when crossing the Alps ; for a moment the sublime features of the scene were translated and seemed.

Like Markings or one mind, the features
Of the same face, blossoms upon one tree ;
Characters of the great Apocalypse,
The types and symbols of Eternity,
Of first and last, and midst, and without end.

The light of sense goes out a flash that reveals the invisible world and makes up partakers of eternity. The full mystical realisation giver up the peace that passeth understanding and the profounded intuition ; it is ;

that scene and blessed mood.
In which the affect one gently lead us on—
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid a sleep
In body, and bebame a living soul.

The mind of man is than incomplete untramelled communion with God or the Spirit of Nature.

In 1798 Wordsworth believed that this spirit had educated him "by beauty and by fear" and had been the guardian of his heart and soul of all his moral being.

There was a third way in which Wordsworth's perception of Nature had changed from the simple sensuous one of 1973.

For I have learned
To look on the nature, nor as in the hour
Of thoughtless youth ; but hearing often times
The still sad music of humanity.........

The sight of a sorrow's nest butterfly, or celandine, and the voice of a cuckoo, stockdove or a skylark, stirred him as much as in the childhood ; but the experience was humanised by personal recollection and feelings or by thougts of life is general :

O man, that from thy fair and shining youth
Age might but take the things Youth needed not.

Wordsworth and Solitude.—It is not remarkable that the poems by a poet living in a separately populated part of the country have a background of solitude. What is worth nothing is that Wordsworth's imagination is more fertile in such a setting whether the solitude be real or imaginary. By force of contrast, a sight or sound is more arresting and distinctive against a still or silent background, Worsdsworth's gives instances of such images in Book IV *The Prelude*, hermit in a wilderness, a single votary in a vast cathedral, solitary watchman in a sighthouse, the sudden appearance of someone along on unfrequented highway, are images likely to live and fix themselves in the imagination. How gracious how begning is solitude," he reflects,

How potent were a image of her away
Most potent when impressed upon the mind.
With an appropriate human centre.........

and he goes on to recall a memorable meeting one moonlit night an emanciated soldier who had returned from service in the Tropic island.

Wordsworth was affected in this way from his early years, and there is no doubt that the imaginative power which solitude held for him owed much to those early experiences. He had a habit at Hawkshed of getting up early and walking round Esthwaite Water before school ;

One smoke wreath had risen
For human dwelling, or the vernal thrush
Was audible.........
Oft these in moments such a holy calm
Wood overspread my soul, that bodily eyes
Were utterly forgotten, and what I saw
Appeared like something in myself, a dream,
A prospect in the mind.

Or he, would walk alone under the quiet stars, or stand beneath some rock, when the sky blackened with a coming storm, listening to "notes that the ghostly language of the earth spoke" hence, he says, "did I drink the visionary power." Some of his most vivid impressions came to him when he was alone on the moor at night setting in springs to catch wood cocks, or resting alone on perilous crags, or boating on Ulls-water (Book I of *The Prelude*) or when he lift the uproar of his skating companions to turn into a silent day ; or let them ride on while he stayed in the ruins of Furness Abbey listening to the when that sang so sweetly in the nave. He learnt to feel perhaps too much the self-suffering power to solitude". He recalls November days "when vapours rolling down the valley make a lonely scene more lonesome and how when he was a rambling school-boy, severest solitude had more commanding look", when he suddenly came across a mountain shephered. The "Souls of lonely places" and "the sleep that in among lonely hill", affected his imagination ; as he writes in a poet's Epitaph.

The outward shows of sky and earth.
Of hill and valley, he has viewed ;
And impulses of deeper birth
Have come to him in solitude.

A few examples will illustrate Wordsworth's success when his subject has solitude for its background. The soldier he met on the lonely road is most vividly recalled ; the most impressive picture *Michael* it that of the old shephered labouring along at the sheepfold or repairing there many a day without so much a lifting up a single stone ; and the leech-gathered of Resolution of find Independen is more imaginatively presented—

> As a huge stone is sometimes seen to lie
> Couched on the bald top of an eminence
> Like see-beast Crawled forth, that on a shelf
> Of rock or sand reposeth, there to sun itself.

When he speak to the poet, he seems "like one whom I ha met within a dream" and Wordsworth "in his mind's eye, sees hi pacing.

> About the weary moors continually.
> Wandering about alone and silently.

Perhaps the best example of all, however is *The Solita Reaper*.

EDUCATION~~AL~~ OF NATURE

(Three Years She Grew)

Three years she grew in sun and shower,
Then Nature said, A lovelier flower
On earth was never sown : ①
This child I to myself will take ;
She shall be mine, and I will make
A Lady of my own,
1984 'Myself will to my darling be
Both law and impulse and with me
The Girl in rock and plain,
In earth and heaven, in glade and bower,
Shall feel on overseeing power,
To kindle or restrain.
"She shall be sportive as the fawn [illegible] 87
That wild with glee across the lawn
Or up the mountain springs :
And here shall be the breathing balm
And hers the silence and the calm 1977
Of mute insensate things.
'The floating clouds their state shall lend
To hers ; for her the willow bend :
87 Nor shall she fail to see
Even in the motions of the Storm
Grace thall shall mould the Maiden's form
By silent sympathy
"The stars of midnight shall be dear
To hers and shall lean her ear
In many a secret place
Where rivulets dance their wayword round,
And beauty born of murmuring sound,
Shall pass into her face
"And vital feelings of delight
Shall rear her form to stately height,
Her virgin bosom swell ;
Such thoughts to Lucy I will give
While she and I together live
Here in this happy dell."
Thus Nature spake—The work was done—
How soon my Lucy's race was run !
She died and left to me
This Health, this calm, and quiet scene ;
The memory of what has been,
And never more will be.

—*William Wordsworth*

Paraphrase :

1. Lucy was the child and nature her mother. She, for three years grew in open nature *i. e.*, sunshine and rain and then

WW—2

her mother *i. e.*, Nature said that the was she loveliest child th was ever born. Here Nature points out his desire to adopt her own child. She will be then brought up to the pattern and des of Nature. She would be broughts up as a refined and cultu woman.

2. Nature take up the responsibility of education Lucy. S will give descipline and order in Lucy's life and she will also equ her with healthy emotions and feelings. She will have the freed of movement on rocks, in plain, in glade and bower. She may anywhere and do whatever she pleases but she will be watched the Divine Spirit from above. Nature will give her feeling for go actions and she will check her from evils.

3. Nature expects that Lucy will be as playful and gay as dear-babe that runs about in joy in wild nature on lawns a mountains. She will exhale fragrant breath that will have a heal power. She will be as calm as lifeless in nature.

भावार्थ—1. लूसी तीन वर्ष की बच्ची थी और प्रकृति उसका ला पालन करना चाहती थी। तीन वर्ष तक वह प्रकृति के स्वच्छन्द वायुमण्डल में और तब उसकी माता प्रकृति ने कहा है कि वह उससे अधिक सुन्दर बालि जैसी कि शायद ही अभी तक उत्पन्न हुई हो। यहाँ प्रकृति उसको अपना बनाना चाहती है। तब उसका पालन प्रकृति के अनुकूल होगा और यह एक सु और सभ्य महिला बनेगी।

2. प्रकृति लूसी की शिक्षा का भार अपने ऊपर लेती है। उसको अपने की शिक्षा देनी चाहिये। वह लूसी के जीवन में उच्च विचार व भावनाएं अनुशासन लायेंगी। लूसी चट्टानों, मैदानों, घाटियों और कुञ्जों में भ्रमण की पूर्ण स्वतन्त्रता रहेगी। उसको कहीं भी जाने तथा कुछ भी करने की पूर्ण तन्त्रता रहेगी परन्तु उसकी दैनिक शक्ति निरीक्षक रहेगी। प्रकृति उसको उत्तम कार्य करने के लिये सुन्दर भावनाएँ प्रदान करेंगी।

3. प्रकृति यह भी आशा करती है कि लूसी उतनी ही स्वच्छन्द तथा होगी जितना कि एक हिरण (शावक) उसकी श्वास में स्वस्थ करने की शक्ति हो उसका स्वभाव जड़ पदार्थों की तरह शान्त होगा।

Paraphrase :

4. Lucy will receive different gifts from natural objects. T floating clouds will lend dignity to her. The bending willow and the movements of the storm will given her grace and symm She will be given all these gifts because of the sympathy and und standing between her and Nature.

5. Since there is a bond of sympathy between Lucy Nature, and so the education of Nature is possible in her case, L will love the twinking stars and hear the music of running stre in secret place. The musical murder of the stars will import bea to Lucy's face.

6. And nature will fill her with such feeling that prom life in boy or girl. These feelings that promote her physical grow

Her maiden bosom will be filled with joy when she will be together with Nature in this valley.

7. But before Nature's education could be fully completed Lucy was snatches away by the cruel hands of death. He memory and the scenes of nature associated with her are ever fresh in the mind of the poet.

पद्यांश—4. कवि का कहना है कि लूसी प्राकृतिक वस्तुओं से विभिन्न तोहफें (गुण) प्राप्त करेगी। उमड़ते और घुमड़ते मेघ उसको गौरव प्रदान करेंगे। झुका हुआ सरपत का वृक्ष और तूफान की चाल उसको कोमलता और सम्मान प्रदान करेंगे। उसको ये तमाम उपहार इसलिये प्राप्त होंगे कि उसके और प्रकृति के मध्य सहानुभूति होगी।

5. प्रकृति और उसके मध्य सहानुभूति होने के कारण उसको प्रकृति शिक्षा दान करेगी। लूसी चमकते हुये तारों को प्रेम करेगी और बढ़ते हुये स्रोतों का गीत एकान्त में सुनेगी। तारों के गान उसकी सुन्दरता का दान करेंगे।

6. प्रकृति उसमें ऐसी भावनाओं का प्रसार करेगी जिसमें बालक या बालिका की उन्नति होती है। ये भावनाएँ उसके शारीरिक विकास में सहायक होंगी। उस स्त्री का सुलभ हृदय आनन्द से ओत-प्रोत हो जायेगा जबकि वह प्रकृति के साथ-साथ घाटी में रहेगी।

7. परन्तु इसके पूर्व की लूसी कि शिक्षा प्रकृति के द्वारा पूर्ण हो सके, मृत्यु ने उसे संसार से उठा लिया। उसकी मृत्यु और उसका प्रकृति से सम्बन्ध आज के दिन भी कवि के मस्तिष्क में अमर हैं।

The Education of Nature

Introduction

1. **Date of Composition.**

1799 middle of May ; published in 1800.

2. **Place where it was written :**

In the District of Stratzberg in North, Germany.

3. **In Liedestberg :**

William Wordsworth, with his sister, Dorothy was staying in Liedesberg Germany. Liedesberg is one of the most charming spots in Germany. One day the poet was walking on the lovely lawns of this place. Miss Helen Garlicks, who for some years served William Wordsworth as his private Secretary, was also by his side. She writes in her diary :—

'One day Mr. Wordsworth, who lying on the green truf ; shaw a dark-haired girl of 15, who was going towards Herfordshire. She seemed to be an exrtemely justice......................Mr. Wordsworth jumped up suddenly crying, "Here goes my Lucy !"

4. **Influence of Rousseau :**

William Wordsworth's love of child is the result of Rousseau's influence, William Wordsworth's theory, that child should be brought up by Nature, is also the influence of the great French philosopher Rousseau, who maintained the view that the child should be left entirely to Nature and that a child, educated in the lap of Mother Nature, gets not only an ideal physical development but also he also he is ideally developed in the intellectual, moral and spiritual phaces of life.

The poem "The Education of Nature" contains Rousseau's greater doctrine enshined in his novel "*Emile*" which expresses revolting spirit against the artificiality of the so-called social order, calling upon men to go back to Nature and get the most ideal education which ennables mind, heart and soul.

Who was Lucy

Lucy has become a puzzle to Research scholars. Opinions are sharply divided on the identity of Lucy, who figures most prominently in Wordsworth's poetry. Some critics believe that Lucy is none other them *Caroline*—Wordsworth's illegitimate daughter by his French beloved Lady Annette Vallon. She was a young French widow.

The modern researches hold a different view. They call *Luc* the product of William Wordsworth's poetic imagination. According to their inferences, she was not a girl in flesh and blood.

6. Substance of the poem [V. Imp.

Note :—Wordsworth believed in the eduction in the School o Nature after the example of the French philosopher Rousseau Rousseau held that if child were allowed to satisfy his natura curiosity and encouraged to follow his own intuition ; he woul develop into a better man than a child instructed in the artificia atmosphere of educational institutions.

Theory.—Believing in Rousseau's theory of child's educatio Wordsworth forms an idea about Lucy's education which is purel a fancy.

Nature wanted to educate Lucy according to her own pla programme in the midst of natural object for from the artifici conventionalities of city education.

Lucy, the ideal girl of the poet's fancy, was brought up f there years, in sun and shower on the bosom of Nature. Natu said, 'A lovelier flower on earth was never seen Nature adopte her as her own child. She was to be her guide. Under her pe sonal supervision, she was to move about among rocks and plain glades and bowers and feel the presence of the Divine being in a the beautiful aspect of nature. The divine influence would inspi her to feel and act and this influence will also serve as a check upo her wild impulses. In short Nature will lend Superhuman powe Under the direct influence of Nature Lucy shall feel greatly cheerfu and like a fawn would risk about from one object of Nature to th other. She would be wholesomely influenced by the movements o the clouds and the speed of the storms. Clouds and storms wi impart to her a maidenly grace.

"The floating clouds their state shall lend to her........"

Lucy would love the twinking stars, and lend her ears to the dancing rivulets. And the beauty which is born of her murmuring sound of the coming rivulets would enchance the beauty of her face. Her direct association with nature will create vital fallings of delight in her and shall real her from to stately height.

In this way Lucy will grow into a beautiful maiden and she will be a treasure-house of noble thoughts.

But alas ! Nature's mission could not be fulfilled because of Lucy's death at a very young age.

Notes, Allusion, Reference, Word Meanings and Explanation, Stanza I

There years she grew.—The period of 'Three years is not yet clear. Opinion are divided on this line. Some hold that it refers to Wordsworth's illegitimate daughter. *Caroline* by a French lady, while others say that the term 'Three years' refers to the period between 1790-93 which the poet spent in France and during which period his attitude towards Nature underwent a complete change. She—Lucy. **In sum and showe**r—in open Nature, far from the madding crowed of ignoble strife. **Nature**—mother Nature. **Then** after Lucy's three years growth. **Sown**—born, **Flewer**—creature, **A lovelier flower.........sown**—a more charming, child that was ever born in the world. **This child.........will take**—Nature was highly impressed by the charming development of the child and remarked that she would adopt her as her own. **She shall be mine............of my own**—lady after my heart (likings) form of refinement and goodness.

Explanation with Reference to the Context

Lines 1—6. "Three years she grew......a lady may own".

These lines we find in William Wordsworth's poem, "The Education of Nature". These lines contain the poet's attitude towards Nature. He speakes highly of nature's influence upon the Physical, moral and intellectual development of man and woman. According to his own experience, Nature is the sublimest and most vital force is moulding and shaping the physical as well as spiritual beauty of land and woman.

Lucy, the ideal girl of Wordsworth's poetic imagination, was brought up for three years in the Nature for from the fury and fret of the world. After three years she was prettier than pretty flowers and Nature was pleased to see her loveliness. She had grown very charming. Probable, such a beautiful child was never born, Nature herself was spell-bound by her own child's beauty and she declared that she would adopt Lucy as her own child and would make her a perfect lady.

Notes. **Lady**—here refers to an ideal woman of culture, refinement and goodness.

भावार्थ—कवि वर्ड्सवर्थ का कहना है कि लूसी प्रकृति के बीच पली, इस कारण वह अत्यधिक सुन्दरता को प्राप्त हुई। तीन वर्ष तक खुली प्रकृति में रहने के कारण वह सुन्दर पुष्प से भी अधिक सुन्दर हो गयी। प्रकृति उसकी सुन्दरता पर विमुग्ध हो बोली कि इस लड़की को मैं अपनी ही समझूँगी और इसको एक आदर्श महिला बनाऊँगी।

Stanza 2

Myself—nature. —Durling—Lucy. Myself..... durling be'—nature says that she will act as teacher and inspire to her and child 'Lucy so that she may become and ideal lady. **Both law and impulse** —law in the sense that Nature will check Lucy's :wayward fancies and wishes. **Impulse**—in the sense that Nature will be a source of all emotions **And with me**—in my company. **The girl**—here again it refers to Lucy, **In rock and plain**—on hill and open space. **In earth heaven**—every where. **In glade and bower**—in open space and shady, bushes. **Glade**—open space. **Bower**—shady groves, **Shall fell an overseeing power**—Lucy would feel the influence of a divine power. **To kindle restrain**—to inspire fine feeling or to cheek wayward fancies and wrong desires.

Explanation with Reference to the Context

Lines 7-12. **"Myself will to my.........is kindle or restrain".**

These lines we come across in William Wordsworth's poem "The Education of Nature." The poet tells us about Lucy's education, Lucy is to be educated by Nature according to her own pattern and design. Nature says that she will inspire Lucy to noble thoughts and deeds will check her wild impulses, wishes and feelings. She will give discipline and order in Lucy's life which will enable her to make a right use of her energies and feelings. And Wherever, she will go with her whether in open space, shady bushes, on hill or plains she will feel that a Divine power is watching her. Thus, she will keep off from evil and vices. She will in thin way, pick up the right bent of mind.

भावार्थ—लूसी का पालन-पोषण किस प्रकार से प्रकृति करना चाहती है उसका चित्र इन पंक्तियों में अंकित किया गया है। प्रकृति लूसी को प्यार करती है। वह उसके लिये नियम और प्रेरणा दोनों ही है। वह उसको भावुक बनायेगी तथा जीवन में अनुशासन भी लायेगी। साथ ही साथ वह उसके लिए पथ-प्रदर्शक होगी और साथ ही साथ उस बात का भी ध्यान रखेगी कि कहीं उसकी शक्तियाँ कुमार्ग पर न चली जायँ। जहाँ भी वह जायेगी पहाड़ या मैदान पर या कुञ्जी या खुले स्थान पर वह उसके साथ उसकी देख-रेख करने के साथ रहेगा ताकि उसमें बुरी भावनाओं को स्थान बनाने का मौका न मिल सके। इस प्रकार जहाँ लूसी जायेगी उसको दैनिक अनुशासन का अनुभव होगा। इस प्रकार से उसके जीवन में प्रकृति का अनुशासन रहेगा।

Stanza 3

She—Lucy. **Sportive as the faw**—as freely playful as a fawn. **Wild with glee**—Wild with joy. **Across the lawn**—across the upland glade. **Fawn**—a young deer. **Up the mountain spring......the breathing balm**—Lucy will breath sweetness and fragrance. In other words she will have a fragrant and wholesome breath. Fowl breaths in man or woman is repulsive. It deadens the romantic impulse. **And here the silence and the calm**—Lucy will be calm and serene like the inaminate objects in Nature *e. g.*, a majestic mountain standing serene and calm even in storm. **Of mute insensate things**—lifeless and devoid of sense things. It refers to mountains, rocks other lifeless and objects of nature.

Note. It is slightly confusing when Wordsworth believes there is living sprit in nature how can he talk of "mute insensate thing". **Mute**—dumb ; silent. **Insensate**—inanimate lifeless. **"And here... things,'**—Lucy by being in the company of Nature shall imbible the silence and calmness of inanimate things.

Explanation with Reference to the Context

Lines—**13—18. She Shall be spartive......mute insensate things".**

These lines we fine in William Wordsworth's famous poems "The Education of Nature." Here Nature says that Lucy will be as freely playful and happy as the young deer that frisks abut in open nature. She will freely roam full of joy over the laws and near mountain springs. She will exhale sweet and fragrant breath. And she will learn to be calm and serene from the inanimate objects in Nature which are clam and serene (*e.g.*, mountains).

Compare—

His daily teachers had been wood and rills.
The silence that is in the starry sky.
The sleep that is among the lovely hills.

भावार्थ—प्रकृति का कहना है कि लूसी उसकी संरक्षता में उतनी ही उल्लास सहित उछलती-कूदती फिरेगी जैसे एक शावक उछलता-कूदता फिरता है। वह स्वच्छन्दता सहित हरी घास पर पहाड़ी स्रोतों के समीप भ्रमण करेगी। उसकी श्वास में मिठास तथा सुगन्ध होगी और आचरण में शान्ति और गम्भीरता जो कि वह प्रकृति के जड़-पदार्थों से ग्रहण करेगी।

Stanza 4

Floating clouds—the flying and moving clouds in the sky. **State**—magnificance : dignity. **Lend**—bestow upon : give. **"The Floating clouds her"**—Lucy shall learn dignity in her movements from the clouds by observing their movements in the sky. Floating clouds look extremely magnificent especially in the moonlit night. **Willow**—the most peaceful of English trees (**Ruskin**). **Bend**—stop. **"For......................bend"**—the willow would teach her gracefulness of motion. **"Nor...see"**—they will also not fail to discern grace in the motion of storm. **Ev'n**—every object of nature will be the means of educating her. **"Mould—from make. "Mould from"**—made the body of Lucy graceful. Grace and symmetry would be imparted to Lucky by the willow tree with the drooping branches and the motion of the storm. **Silent sympathy**—"A sympathy that serves, instead of oral teaching to mould the maid to beauty by conscious limitation of external nature." As a result of deep sympathy and profound undertading between the objects of Nature and Lucy, it will be possible for the girl to receive education from the objects of Nature.

Explanation with Reference to the Context

Lines 19—24. **"The floating clouds.........by silent sympathy."**

These lines are from William Wordsworth's famous poem "The education of Nature". In these lines, the poets describes what sort of education Lucy will receive from Nature. He says ;

Lucy will not only receive education from Nature but also different gifts from her which will make her graceful and noble. The roaming clouds in the sky will lead dignity and majesty to her. The bending willow trees and the movements of the storm will give her grace and symmetry. Grace and symmetry would be bestowed upon Lucy by the willow trees with its dropping branches and motion of the storm. She will receive these gifts because of the sympathy and understanding between and her nature.

भावार्थ—कवि का कहना है कि लूसी को प्रकृति से केवल शिक्षा ही न मिलेगी, बल्कि अन्य वस्तुयें भी। आकाश में घूमती हुई मेघ मालायें और तूफान की शानदार चाल उसको शोभा और सौजन्य के गुण का दान देंगी। इस तरह प्रकृति और लूसी के सहानुभूति और एक दूसरे को समझने की शक्ति के विद्यमान् होने के कारण लूसी सौजन्य, शान्ति और प्रसन्नता की मूर्ति बन जायेगी।

Stanza 5

The Star of midnight...Lear—She would love the beautiful stars of midnight. Midnight stars would attract her. **Lean** - lend. **Lean her ear ......a secret place...**Lucy's turn attention and she will hear the secret music of solitude in many secret places where small streams flow briskly and freely. **Sweet**—solitary. **Pace**—space. **Rivulets**—small streams. **Dance...round**—flow freely and briskly. **Wayward**—untutord, capricious. **Round**—a term used in the art of dancing.

"Beauty...pass into her face"—the sweet and gentle murmur the rivulets will produce such a soothing influence upon her mind and movement that almost imperceptible, she will imbribe from it a sweet and gentle expression. **Pass into her face**—make her face beautiful. Wordsworth conceives of noble sound as even moulding the human contenance to noble type.

Explanation with Reference to Context

Lines 25—30. **The stars of midnight......pass into her face.**

In this stanza, the process of Lucky's education by Nature is described. The poet tells us in these lines that how she will assimilate beauties of the inanimates world. There will be according to him a very clear understanding between her and Nature. This understanding will make the education of Nature possible. Lucy would love to gaze at the starry sky midnight. The sight of the wast sky with stars in the dead of night would cause in her in a sense of awe which would discipline her passions and sensations and teach her a contemplative habit. She would listen to the rippling sound of the briskly flowing stream which would glow on her face. In short, her contact with Nature will make her beautiful and disciplined.

Compare. "And there is music even the beauty, and the silent which Cupid strikes in her sweeter than the sound of an instrument For there is a music whenver there is a harmony and order or promotion".

Note. In the stanza, there are many poetic expression, *e. g.*, "The Stars of Midnight".

भावार्थ—इन पंक्तियों द्वारा लूसी की शिक्षा-पद्धति का वर्णन किया गया है। जब लूसी का पालन-पोषण प्रकृति की गोद में हो तब लूसी और प्रकृति के बीच सुन्दर सहानुभूति और जानकारी का उत्तम सम्बन्ध स्थापित होगा और लूसी प्रकृति से बहुत कुछ आत्मा और शरीर के लिये प्राप्त कर लेगी। प्रकृति के वैभव और विशाल नभ में अर्द्ध-रात्रि के नक्षत्रों को देखकर लूसी के हृदय में प्रकृति के प्रति प्रेम और भय की भावनायें उत्पन्न होंगी जो कि उसमें अनुशासन की भावना भर देंगी। वह एकान्त में नाचती-गाती तीव्रता से चलने वाले स्रोतों की नम्र ध्वनि को सुनेगी। इन स्रोतों की नम्र ध्वनि लूसी के मुख को सुन्दर बनायेगी।

Note. **"Beauty born of......into her"**—Lucy will develop her spiritual beauty by the influence of the sweet murmuring tunes of nature.

Prof. Dobson.

Stanza 6

Vital feelings—life giving feelings; necessary to life. **Vital feelings of delight**—Joy which is the very source of life. **Of delight**—of joy. **Shall rear**—develop. **Her form**—her physique. **To stately height**—to majestic statute. **Her virgin** pure : untouched. **Her virgin bosom swell**—to gay and innocent heart (the seat of feeling) of a maiden will expand. **I**—Nature. **Happy**—gay, **Dell**—valley.

Explanation with Reference to Context

Line **13—36. "And vital feelings in this happy dell".**

In these lines, from his poem "The Education of Nature," the poet William Wordsworth tells us about the influence of open Nature upon the life development of feelings and body of boys and girls. He says :

That their Lucy will be brought up Nature in her beautiful lap, she will have feelings of delight. Feeling of joy is vital, invigorating and inspiring. Here association with Nature will produce in her such feelings. And feelings of delight will make Lucy graceful gay and glowing Ruskin says, "Do not think you can make a girl lovely, if you do not make her happy." Reared and brought up in such healthy feelings of delight. Lucy will grow up as a refind and cultured lady. Her vigin heart will be filled with delightful feelings. And then she will be an embodiment of peace, nobility and contentment. Her body and maiden heart will glow with feelings of joy and delight. Her communion with Nature on hills and in valleys will make her healthy and happy with a beautiful boy.

Compare Vital feelings.........with.

"How good in man's life the more living, how fit to employ. All the heart and the Soul and the Senses for ever in joy."

"Joy is popularly said to dilate form. Moreover joy in separably connected with the energy of a faculty of energy is a requisite and may be called the cause of growth." —*Turner.*

भावार्थ—प्रकृत्यानुरागी कवि वर्ड्सवर्थ का कहना है कि प्रकृति से संबन्ध आनन्दवर्द्धक होता है, अस्तु आनन्द की भावना से लूसी परिपूरित हो जायेगी। आनन्द की भावनायें प्राण एवं प्रेरणा-प्रदायी होती हैं। लूसी का प्रकृति से सम्पर्क उसके हृदय में सुन्दर भावनाओं को जागृत करेगा और उसके शारीरिक तथा आध्यात्मिक विनाश में सहायक होगा।

Stanza 7

Thus nature spake—this was the kind of education that Nature wanted to give to Lucy. **The work was done**—Lucy grew up into full bloom maiden, or the education of Lucy was completed according; to Nature's wishes. **Lucy's race was run**—Lucy died. **Heath** —a barren open country. **"The memory.....................will be"**—the death of Lucy has left a sting of profound sorrow in the memory of Nature. There are repeated reference to the poet's grief in his poem at the premature death of Lucy.

(1) "No motion has she now, nor force
She neither hears nor sees ;
Rolled in earth's divinal course
With rock and stone and trees".

(2) But she (Lucy) in her grave, and oh,
The difference to me ;

Explanation with Reference to Context

Lines 37—42. **"The Nature spake...............more will be."**

These lines are the concluding stanza of the poem, "The Education of Nature or "Three Years She Grew", by William Wordsworth. In this stanza, the poet tell us about the sad end of Lucy's life. Lucy, the ideal girl of Nature, after being brought up and developed into a graceful maiden died. Her death has caused an indelible stamp of sorrow on the memory of Nature (poet) Nature will no live lonaly in the barren country always sorrowful remembering Lucy whom she had so fully educated in her own tap

Note. Though she is dead, she left for the poet an imperishable and immortal impression of Nature's simplicity and tranquility, that will always give him inspirations and radiance to divince delight. The memory, left "Rucy, is nothing but Nature itself and its invigorating influence on man.",—*Prof. Cott Jomes.*

भावार्थ—उस आदर्श बालिका को प्रकृति ने अपने अनुरूप पाला। वह एक गुणनशील बालिका बन गयी। परन्तु दुःख की बात है कि वह इस संसार से चल बसी। यद्यपि वह आज नहीं है पर प्रकृति (यहाँ कवि) के हृदय और मस्तिष्क में उसका प्रभाव अमिट है। वह मर गयी और प्रकृति को मरुभूमि और शान्त वातावरण में छोड़ गई। वह अब वापस न आयेगी। (कवि के मस्तिष्क पर प्रकृति का प्रभाव नोट करने योग्य है।)

किसी कवि ने खूब कहा है—

"फूल तो दो दिन खिले, और जो फिजां दिखला गए।
हसरत जो उन गुच्छों पे हैं, जो बिना खिले मुर्झा गए।"

Question and Answers

Q. 1. Write a critical appreciation of the poem "The Education of Nature."

Ans. This poem belong to the 'Lucy group, of poem. Whether Lucy was a creation of Wordsworth's imagination or really existed in flesh and blood is still uncertain. But Lucy remains untraced. The poet himself, his biographers and critics are silent about her. In short, it should be looked upon as an autobiographical poem. It should be apprehended for Wordsworth's ideal and theory of the education of Nature. It this poem the poet suggests the way in which man can receive good education at the hands of Nature. It is from his association with Nature that man receives vital feelings of delight which rear his from to stately height.

"Three years she grew in sum and shower :
Then nature said, 'A lovelier flower
On earth was never shown ;
This child I to myself will take :
She shall be mine, and I will make
A lady of my own".

Lucy is an ideal girl of the poet's imagination who receives education at the hands of Nature and grows into a healthy and cultured lady.

Nature was pleased from the very beginning to educate her and give her best.

Man must live in close communion with Nature and approach Nature in the spirit of a devotee. Let him be a true child of Nature. Then and then alone he can get lessons in delicacy, dignity and grace.

This poem contains Wordsworth's treatment of Nature. According to him, school and university education is nothings as compared to the education received from Nature. He holds Nature as any kind of teacher. Even a terrible and formidable aspect of

Nature, like storm can give us divine grace and grandeur. What does Nature says about Lucy's education ? Let use see --

The floating clouds their state shall lend
To her : for her willow bend ;
Nor shall she fail to see
E'en in the motions of the storm
Grace that shall mould the maiden's from
By silent sympathy.

The main idea of this poem is that Nature is the greatest and most perfect teacher and preacher. The poem is specially interesting because it illustrates. Wordsworth's faith in Nature's active influence in building up the human mind and body.

This poem clearly shows that for Wordsworth. Nature was a living being and spirit.

According to Prof. Harvey Eaton, Lucy is a symbol. She is nothing but an inspiration to the poet. Nature, in her concrete from appeared before Wordsworth in the shape of Lucy. Her death signifies the solitoriness of the external or material aspect of Nature, and effect which her death produced upon the poet, symbolizes the Eternity of the Abstract from of Nature's inner spiritua beauty."

The death of Lucy, 'itself, is divine inspiration to the poet: She is dead, yet her health has left for him an eternally inspiring gift of love for her and faith in the tranquil and serene manifestation of Nature".

—*Dr. Gharke Watson*

"How soon my Lucy's race was run !
She died and left to me
This health, this calm, and quiet, scene,
The memory of what has been,
And never more will be."

Q. 2. Give the development of ideas in your own words in th poem, "The Education of Nature".

Ans. *Note.* (Wordsworth) believed in the education in th school of Nature after the example of the French Philosophe Rousseau. Rousseau held that if a child were allowed to satisfy h natural curiosity and encouraged to follow his own instruction h would develop into a better man than a child instrusted in artifici atmosphere of educational institution).

Believing in Rousseau's of child's education, Wordswort forms an idea about Lucy's education which is purely fanciful.

Nature wanted to educate Lucy according to her own pl and programme in the midst of natural objects for from the arti-cial conventionalities of city education.

Lucy the ideal girl of the poet's fancy, was brought up f three years in sun and shower on the bosom of Nature. Th

Nature said, "A lovelier flower on earth was never seen". Nature adopted her as her own child. She was to be her guide. Under her personal supervision, she was to move about among rock and plain, glade and bower, and feel the presence of the Divine Being in all the beautiful aspects of Nature. The divine influence would inspire her to feel and act and this influence with also serve as check upon her wild impulses. In short, Nature will lend her superhuman power. Under the direct influence of Nature. Lucy shall feel greatly cheerful and like a fawn, would frisk about from one object of nature to another. She would be wholesomely influenced by the movements of the could and the speed of the storms. Could and storms will impart to her a maidenly grace.

The floating clouds their state shall lend to her........

Lucy would love the twinkling stars and lends her ears to dancing rivulets. And the beauty which is born of the murmuring sound of the running rivulets would enhance the beauty of her face. Her direct association with Nature will creates vital feeligs of delight in her and "shall rear her from to stately height."

In this way, Lucy will grow into a beatiful maiden and she will be a treasure-house of noble thoughts.

But alas ! Nature's mission could not be fulfilled because of Lucy's death at a very young age.

Q. 3. Explain the following with reference to the context :—

(1) "The floating......by silent sympathy". (*Most Imp.*)

(2) "And vital feeling this happy dell". (*V. Imp.*)

Ans. Please see explanations.

THE SAME

(*William Wordsworth*)

1983 AL Milton ! thou shouldst be living at this hour ;
England hath need of thee : she is a fen
Of stagnant water ; alters, sword and pen.
Fireside the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness. We are selfish men ;
Oh ! raise us up, return to us again ;
And give us manners, virtue, freedom, power.
1977 Thy soal was like a Star, and dwelt apart ;
Thou hadst a voice whose sound was like the sea,
for 1987 Pure as the naked heavens, majestic free ;
So didst thou travel on life's common Way
In cheerful godliness, and yet thy heart
The lowliest duties on herself did lay.

Introduction to the poem :

The sonnet the first line of which is "Milton ! thou shouldst the living at the hour" has varied titles give to it. In a few editions it had the title "London, 1802". In other editions "To Milton" was its title. A few editors write the first line of sonnet as its title. But here its title is given as "The Same." This sonnet was composed in September, 1802 but published after a period of five years. During this period wordsworth wrote a humber of sonnets based on the topics of liberty. When he returned from France, his mind was agitated by the doings of Napolean on the continent of Europe. Now, he was more no an admirer of French Revolution He had reactions against the doing of Napoleon. He was perturbed to see the hopeless conditions of his country. He looked into the social, political and moral condition of his country. There was unequal distribution of new-gotten walth. The rich and well-to-do were deeply immersed in materialism forgetting all spiritual values. Wordsworth as a poet, moralist and patriot could not endure it and so he concluded "by the soul only the Nations shall be great and free."

In regard to the sonnet he himself refers to the occasion. He says, "This was written immediately after may return from France to London, when I could not but be struck, as here described with the vanity and pride of our country, specially in great cities, as contracted with the quite and I may say, the desolution that the Revolutions had produced in France."

Analysis or main points of the poem :

(1) Wordsworth describes the prevailing conditions of his own age which can be characterised by corruption, cowardice, materialism, selfishness and so on.

(2) The poet is attracted towards the austerity, purity and simplicity of Milton's life ; to be invokes his spirit to be present in his own ago to correct the evils.

(3) The poet brings out the virtues of Milton souls which was as shining as a star, and a roaring voice as of the sea and as pure as the sky.

(4) The poet sees in the life of Milton the orderliness which was virtue to him.

(5) He requests Milton to elevate his countrymen from moral degradation and endow them with moral character, goodness of heart, mental freedom and strength.

Substance of the poem—

The poet invokes the spirit of Milton to come back to his country and live among his countrymen. He finds that his country. England has fallen into a degraded condition in every aspect of life. Socially, there is a big cleavage between the rich and the poor because of unequal distribution of wealth. Morally, the rich are the worshipper of Mammon. Politically the country was broken because of the aggressive policy of Napolean. The national life in England has no vigour in it. Men of every rank and station are corrupt. There is no inward happiness because of the loss of rich traditional heritage. The church, the army, the literary profession, the domestic life, the aristocracy have all become degraded. There is no patriotism but hypocrisy. Milton is considered to be the fittest man to raise the nation from degradation. Only he can give the moral character, love of the freedom and use of power to the people. His dedicated life and moral auserity can regenerate the nation once more.(He has the soul comparable to a shinning star. His roaring voice which was like the sea, can bring back the honourable life. His noble soul can elevate the low and the immoral. The poet concludes that the soul of Milton who was devoted to the common duties of life and even then living a life of high ideals, can be the fittest to generate and revitalise the society of his time.)

कविता का सारांश—

कवि मिल्टन की आत्मा को अपने देश में वापस लाने के लिये एवं देशवासियों के मध्य में निवास करने का आह्वान करता है। वह देखता हैं कि उसका देश जीवन के हर पहलू में गिरी हुई अवस्था में है। सामाजिक रूप से धन के असमान वितरण के कारण अमीरों और गरीबों के बीच में एक बड़ी खाई है। नैतिक रूप से धनवान शैतान के पूजक हैं। राजनैतिक रूप से देश नैपोलियन की आक्रमण-

कारी नीतियों के कारण जर्जर हो गया था। इंग्लैंड का राष्ट्रीय जीवन बिल्कु शक्तिहीन हो गया था। हर प्रकार के लोग भ्रष्ट मार्ग को अपनाये हुये थे। प्राची वैभवपूर्ण परम्पराओं के खो जाने से आन्तरिक खुशी पलायन कर गयी थी। गिरजा घर, सेना, साहित्यिक व्यवसाय, घरेलू जीवन, राजशाही सभी पतित हो गये थे सिवाय चापलूसी के देश-भक्ति का नाम नहीं था। देश के पतित राजनीतिक जीव को ऊँचा उठाने के लिये मिल्टन को सबसे योग्य व्यक्ति समझा जाता है। केव वही नैतिक चरित्र, स्वतन्त्रता का प्रेम, और शक्ति का प्रयोग लोगों को दे सक था। उसका समर्पित जीवन और नैतिकता ही राष्ट्र को एक बार पुन: जीवित क सकती है। उसकी आत्मा चमकते हुये सितारे के समान थी। समुद्र की भांति उनकी दहाड़ती हुई आवाज आदर से व्यतीत किये जाने वाले जीवन को वापस ला सक है। उसकी महान् आत्मा गिरे हुए एवं नैतिक व्यक्तियों को ऊँचा उठा सकती है कवि निष्कर्ष निकालता है कि मिल्टन की महान् आत्मा, जो जीवन के साधार कार्यों में रत थी, फिर भी आदर्शों का जीवन व्यतीत कर रही थी, सबसे योग्य हो सकती है उसके समय के समाज को पुन: जीवित एवं शक्तिशाली बनाने के लिये।

Critical Appreciation of the poem :

The sonnet which invokes Milton the come back to England elevate, his country, was written in 1802 and published in 1802. comes to be included here as one of the sonnets written by Word worth on the topic of "Independence and Liberty." The poet hi self refers to the occasion when this sonnet was written. He say "This was written immediately after my return from France London when I could not but be struck as here describe with th vanity and pride of our country, specially in great cities, as co trasted with the quiet and I may say, the desolution that Revolution had produced in France." This sonnet is one of t memorable sonnets that express Wordsworth's passionate convictio that "there is no wealth but life, including all its power's of j and admiration." This one is the noblest of the lot and holds to this countrymen the austere example of one of her greatest so —*Milton*.

A tribute to a poet by a poet :

This sonnet is one of finest tributes ever paid by one poet another. Wordsworth himself led a pure and chaste life. He hi self deplored the corrupt conditions of his age. He was, once, su porter of the three ideals of the French Revolution, from which retreated only when there was ruthless suppression of humanity. was a poet of liberty and patriotism. These qualities he also saw the life of Milton. He was impressed by the austerity, purity and si plicity of Milton's life. He knew that Milton too, fought for the ca of liberty. Therefore, he considered it a privilege to himself to thro

tribute to a poet of the greatness of Milton. Though this he wanted to teach his countrymen to live and act like Milton. So, the sonnet is a tribute of Wordsworth to the soul of Milton.

Kindred spirits of Wordsworth and Milton

The soul of Wordsworth was fiery and could not tolerate the prevailing corruption, selfishness hypocrisy and commercialism of his age. As a man and patriot, he was the upholder of the moral and spiritual ideal of life. For the burden he thought his ownself to bear it. Therefore, he looked at Milton and invoked his aid. He found in him a kindred spirit whose ideals and actual life made him famous is the history. He found Milon superior to himself as a English liberty of thought, conduct and religion Wordsworth caughts point to his imagination which would regenerate his degraded countrymen from their materialism, moral unpathy, social injustice and irreligious formalism. The whol sonnet-vibrates the sincerity of feelings in the heart of poet. It once, reveals that the two spirits of Wordsworth and Milton were kindred in their idealism and conduct of life.

A Picture of the early nineteenth century

The sonnet addressed to Milton is but a picture of the early nineteenth century—the age in which Wordsworth lived. Besides invoking the aid of Milton, the poet has given in the sonnet a clear account of his age and criticised the social evils and corrupt practices of his countrymen. He voice is a cry for social, religious and Political reform. He deplores gross materialism, luxury, moral degradation and corruption. He denounces the church and corrupt priests. He finds soldiers lacking in their duties. Even the writer have no courage and boldness to ventilate their feeling. The aristocracy also seems to have lowered its prestigs. Every one has lost his treasure of virtues and wealth. In this way the sonnet is an exposition of the age and the atmosphere enveloped.

A Political sonnet devoted to Liberty

This sonnet addressed to Milton is one of the political sonnets written by the poet on the topic of "Independence and liberty". In these sonnets the poet upholds the cause of liberty and political independence. This he does because of his ear of Napolean and his oppressive rule. The poet is repulsed from the French Revolution and becomes a patriot. He wants to defend his country from he attack of Napolean, but he sees that this not possible because of the corrupt condition of his country. In all these political sonnets he deplores luxury, wealth materialism of the age. He asks his countrymen to rise and raise themselves from what is dow he hints at the austere example of Milton's life and hist struggle for iberty during the republic period of English history.

A Perfect Sonnet

Both Milton and Wordsworth were sonnet writers and wro sonnets to perfect craftsmanship. Milton made himself known writing only twenty three sonnets while Wordsworth obtained place for himself as a sonneteer after writing more than f hundred sonnets The sonnet of Wordsworth a perfect in conc tion and executions. He invests it with the essential charact istics of dignity. He strikes the note of his powerful feelings in t opening line of the sonnet. The sonnet itself is of Miltonic ty with six thymes. It does not end but dies away in the silence, le ing us still listening. The Octave and Sestet are separated by pause and turn in thought. The first is an invacation to Milt while the second is the summing of great qualities. It has the rhy of a b b a a b b a c d d e c e.

A soul animating style

The fourteen lines of the sonnet have the soul animat strains of property in the sonnets. Though the language of t sonnet is of prose, but it has genuing property, fervent, keen, f worded suggestive. It surcharged with inspired eloquence. It h immoral immoral metaphors which concentrates the meaning poet. Here is the last examples of the figure of speech of t Metonymy.

After a calm consideration, it can be concluded that the s net has some important characteristic of great poetry. It lines unparalleled for consideration of expressions ; it words are full suggestions. Thus, it has "infinite riches in a little poem".

Gist, Notes and Explanations

Lines 1—6.—**Gist**—Wordsworth invokes Milton to come live again among this countrymen to left to them out the mir humilation. He finds that his country. England has fallen i a degraded condition in every aspect of life. The genial curr of national life in England has almot stopped and the rich tra tional heritages of inward happiness has been lost to the notion.

Notes—Milton !—Wordsworth addresses Milton to come b of England. John Milton (1609-74) was an austere purit fightet of the freedom of the countrymen. Today he is m famous as a great poet than in any other capacity. He was a s moralist and led a rigid life, according to his ideals. Thou li —Wordsworth invokes the spirit of Milton to come down to ins and left them. **At his hour**—it was a time when England had fa into degraded condition. Politically, socially and morally, Englishmen had sunk very low. The following lines from Wo worth depict the condition of the time :

> The World is too much with us ; Late and soon
> Getting and spending we lay waste out powers ;
> Little we see in Nature that is ours ;
> We have given our hearts away a sordid bgon ;

England....thee—England needed the austere, moral and spiritual ideals of Milton. **Fen**—marshy, water-locked tract to land. **She**—England—She is a **fen-waters**—the corruption and moral degradation of Englishman have been compared to a water-locked tract of land giving out fouls mell. **Altar**—church. **Sword**—Soldiers. **Pen**—authors writers. **Fire side**—hearth, domestic life and family. **Hall and bower**—two departments of castle of the nobles. The "hall" was the quarter for the gentlemen : the bower was the apartment of the ladies. **Forfeited**—lost. **Ancient**—old traditional. **Dower**—heritage. **Inward happiness**—happiness and satisfaction of soul.

Explanation with reference to the context

Lines 1—6. **Milton.........happiness.** These lines refer to William Wordsworth's sonnet, "The Same" written in 1802 and published in 1807. Here in these lines Wordsworth addresses Milton. He feels the need of Milton's presence in his own age because Milton was a great fighter and fought against all pettiness, dirt and irreligiousness. The poet realises that his own time can be corrected only by a voice as land as was of Milton. It is only the vigour of Milton that can cure the ills of the early 19th century with was marked by materialism and selfishness. So the need of Milton is badly felt by the poet.

The poet is struck with the degeaded condition of his age. England has become a tract of marshly land whence dirty and smell rises. The priesthood is corrupt. The soldiership is sunk into cowardice. The authorship can be brought. The domestic life even of the upper middle class in rotten. In this way there is nothing pure. People have forgotten the sense of duty. This is the effect of growing materialism of Wordsworth's age. In this age, the middle class of the traders, merchants and factory owners—was rising. It had killed and debased all noble traditions which were handed down by one age to another. Therefore, Wordsworth reproaches hankering after material, wealth selfish motives and vain show of life. He is a believer in life and speaks that here is no wealth but life, life including all its powers of love, of joy and admiration".

Comments. This sonnets Wordsworth is considered a political sonnet because it describes social, economic and religious conditions of his age. Secondly, it has considered expression and a world of suggestions. The figure of speech metonymy can be seen in words like 'altar', 'sword', 'pen' which stand for priesthood, soldiership and authorship respectively.

Lines 6—8. **Gist.** In these lines Wordsworth invokes the soul of Milton to elevate the people of England from the lowly ground of which they have fallen. He brands them as selfish and morally low. He calls for a reform in the moral character, goodness of heart mental freedom of the people of his country.

Notes—Raise up—lift up the people from the moral degradation. **Return**—give back. **Manners**—moral character. **Virtue**—goodness of heart. **Freedom**—mental and spiritual freedom. **Power**—love.

Exp. These lines of the sonnet at once demand what is needed to this country. Wordsworth, at once, cells the people of his country as selfish because they are selfish businessmen, eagrossed in materialism and selfish motives. He invokes Milton to help his country in raising the standard of the people. He wants that this country should attain old glory. His desire is to upgrade the moral character of the people and he wants to see the essential goodness of eht heart to be imbided to them. The mental and spiritual slavery should be replaced by freedom in all walks. People must acquire strength of love and fellow-feeling. This is possible only whenthe noble soul of Milton comes to his land and helps the people to acquire what is lost to them.

Lines 9—13. **Gist.** Wordsworth compares the soul of Milton to a shining star and his voice to the roaring sound of the sea. He mentions those salient traits of his personality which made him great as a man. To him Milton was not only a poet but also a teacher who was pure and noble in his soul and remained aloof from the corruptions of his time. Milton, in the eyes of Wordsworth never neglected the humble duties of a common life along with higher activities attributed to him.

Notes—Thy soul......star—Milton's soul is compared to a star because it was pure and noble and it always threw its influence on man like a star. **Dwelt apart**—lived away from the dirty influence of the corrup world. **Voice**—bold and eloquent style of Milton which gave a cell to his age. **Sound**—persuasive of his style. **Like the sea**—as magestic and roaring as the sound of the sea waves. **Pure**—without any selfish motive. **Naked**—frank. **Magestic**—Grand and powerful. **Free**—unrestrained by fear. **So did thou... way**—pass your everyday life among ordinary man doing ordinary duties. **Cheerful goodliness**—Good like nobilitity of the soul. **Heart**—soul. **Lowliest duties**—ordinary duties. **On herself**—on the soul. **Did lay**—gladly imposed upon.

Exp. In these concluding lines of the sonnet Wordsworth sums up the good qualities of Milton which they thinks to the fittest to teach the degenerated people to rise up once more. The poet realises that Milton's soul was pure and lofty and was beyond the reach of manners and evil. It was like a bright star which sheds its influence on mankind. In the same way the high moral soul of Milton also exercised his influence on the character of his countrymen. As a star shines aloft, so Milton lived on the earth but beyond the grossness and coarseness of the earth. He keep his high moral purity. He never tolerated and wrong—wrong of tyranny, of irreligion and of slavey. His prose pamphlets and sonnets in their impressive style always reproached the depraved and the tyrannical. His style was as grand and majestic as the roaring of waves of the ocean. It was as pure and unselfish as the cloudless blue sky. It was perfectly free from fear. His life too was full of moral grandeur. He lived among ordinary men in a noble manner and pursued his great ideals. Yes, he was ordinary and never neglected the humble duties of life. In this way a person of the greatness of Milton can be capable to raise the country of Wordsworth.

Questions and Answers

Q. 1. Give a comparison between the two poets—Milton and Wordsworth.

Ans. The sonnet written by Wordsworth is invoking the help of Milton, refers to the two great poets of English Literature. Milton and Wordsworth and really the pillars of English language. A study devoid of their poetry will always be incomplete. Milton was both a great poet and a great man of his time. He actively associated himself with the political, social and religious activities of the age. He was latin secretary in the regime of Cromwell. He was a staunch supporter of liberty of expression and divorce. Though he was a common man yet his life was pure religious and austere. He was really for away from the earthly taints and grossness. In this way he always stood as an example to the ages to come.

In the second instance. Wordsworth was also a spokes man of his age. He became eminent by following a new trend in poetry. He was poet of Nature and of man. He was influenced by the three principles of liberty, equality and fraternity of the French Revolution. He was also a staunch supporter of French Revolution. He always sermonised and gave a call to the people to come in the lap of Nature. He had much in him which was similar with that of Milton. As a poet of Nature, he even spurned christianity and desired to be a Greek as givin in the sonnet. "The Word is Too Much With Us." As a poet of Nature, he always wished to live in the clam, cool and chaste atmosphere of natural, surroundings which were distant from the corrupt, selfish and materialistic atmosphere of the cities, peopled by the degenerated merchant class of his country.

The lives of both the poets have a similarity. Milton was a guide to Wordsworth because of their kindred spirits. Both were supporter of freedom and chaste life. Both wanted to live far away from the glitter of gold and false glory. In his corrupt time Wordsworth sought the help of Milton who was his ideal. He felt the need of the great puritanic leader. He loved he auterity, purity and simplicity of Milton's life. The Milton of prose pamphlets always inspired him Wordsworth's clean moral conscience looked for comfort in the courage and confidence of Miltion. He thought him like a shining star. He regarded his voice as the roaring of the ocean waves. He realised that the poet of the 17th century had the solitary voice raised against the corruptions of the time. Therefore, Wordsworth dedicated himself to Milton for inspiration. This makes us conclude that both the poets had kindred spirit with ardent zeal and lined similar lives.

Q. 2. Like Milton, Wordsworth was also a patriot and sought to live a chaste life distant from the earthly taints and Wordly grossness. His soul always agitated for reforms of the degraded conditions of his age. Justify this statement.

Ans. England has a dynamic history. There have always been changes and upheavals. During the age of Chancer, the feudal system of the society was broken and a now class began to emerge. This was the merchant class. Then there were disturbances in the religious conditions of the country. Christianity shifted many times from Roman catholicism to Protestanism and *vice versa*. Again in the second half of the 18th century, the Industrial Revolution had far-reaching effects. All these changes gave rise to a new class in England. It was the merchant class following the christian religion without christian virtues. The merchant class was characterised by material advantage, inequal distribution of wealth and materialistic outlook. This class had all the coarseness and meanness of earthly living.

Wordsworth also was a product of this age. But he never liked his time. He was devoted to Nature. He gave a call to all to come in the lap of Nature where one could find comfort and solace. He led a pure, simple and nature life. He never liked this mean and grossly debased merchant class He did not like even to be christian but wished to be a Greek who enjoyed the naturals sights of gods and goddesses associated with their pantheistic creed.

Wordsworth ever smelt a foul air coming out of the dirty and degraded conditions of his age which he compared to a tract of land where water was stagnant and rotten. He saw that the sacred church of his time was corrupt ; that the soliders were debased ; and that the literary profession became mercenery. He did not find upper middle class of wealthy persons.

Thus, Wordsworth lived like a recluse in his solitary mountain, rivers and vegetative world where he had no earthly evil to touch him and no coarse inficence to deprave him. If is, therefore, concluded that the patriot had his cry for social reform in his sonnets like that of Milton.

Q. 3. Justify that the sonnet of Milton is perfect poem.

Ans. Wordsworth has written nearly 500 sonnets and by virtue of this fact he is regarded as on of the best sonneteers of English language. He wrote sonnets and caught in them the favour of Milton as a sonnet writer.

This sonnet is also a perfect poem. It is perfect in its conception and its execution. Like Miton he also invests sonnets with the essential characteristics of dignity. Like him, he strikes in the opening line the note which illustrates his meaning. His sonnets are of the Miltonic type with rhymes. They do not end but die away in the silence leaving the reader still listening. The Octave and sestet are separated by a pause and turned in thought. The Octave of this sonnet has a pasionate appeal to Milton based on the corrupt condition of England while the sestet sums up the great qualities of Milton as a poet and as man. Its rhyme scheme is a b b a a b b a a b b a c d d e c c.

The sonnet is also remarkable because of its condensed expression and the word of suggestion. The words like 'alter', 'Sword' and 'pen' stand for priesthood, soldiership and authorship respectively. It can be said as a poem having 'infinite riches in a little room'. The sonnet stands for the figure of speech of Metonymy.

Q. 4. Give a critical appreciation of the sonect on Milton.

Ans. See the section entitled critical appreciation.

Q. 5. "They soul was like a star and dwelt apart". This line stands as mnch for Milton as for Wordsworth. Give your comments.

Ans. Consult for the question, the section entitled critical appreciation and also answer No. 1.

UPON WESTMINSTER BRIDGE

Earth has not any thing to show more fair :
Dull would he be of soul who could pass by
A sight so touching in its majesty ;
This city now doth like a garment wear
The beauty of the morning ; silent, bare
Ships, towers, domes, theatres and temples lie.
Open uto the fields and to the sky—
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour valley, rock, or hill :
Ne'er saw I never felt, a calm so deep ;
The river glideth at his own sweet will :
Dear God ; the very houses seem asleep ;
And all that mighty heart is lying still !

1. Introduction to the poem :

In this sonnet the poet speaks of the grandeur and loveliness of the great city of London as seen fsom Westminster Bridge which spans the river Thames at a point where every stone has a history.

2. Analysis of the Poem or Main points :

(1) The beauty of the city of London becomes stately in the morning light of the sun.

(2) The beauty of the morning covers the city like a garment, increasing its splendour.

(3) Silent and bare ships, towers and domes appear extremely magnificent in the light of the morning sun :

(4) There is calmness and quietness in the atmoshere.

(5) The river Thames flows undisturbed.

3. Substance of the Poem :

Standing on the Westminster Bridge in a fine atmosphers of the early morning when there is tranquilty and peace all over the area, the poet observes the city of London. The entire city with its ships, towers, camps, theatres, fields etc., appears extremely, lovely and beautiful in the light of the rays of the early morning's sun. The beauty of the morning covers the city like a garment increasing in splendour. Even valleys, rocks, and hills do not present such a magnificent appearance as does London in the light of the morning sun. There is calm and quietness in the atmosphere. The river Thames moves on undisturbed, and the entire scene is so lovely and fine, that a finer sight had not been seen by the poet earlier in his life.

हिन्दी सारांश

सबेरे प्रात:काल की सुखदायी वायु में जबकि सारे का सारा क्षेत्र शांत और निश्चल है, वेस्टमिंस्टर के पुल पर खड़ा होकर कवि लन्दन नगर को देखता है; प्रात:कालीन सूर्य की किरणों के प्रकाश में अपने जहाजों, मीनारों, गुम्बदों, थियेटरों और खेतों के साथ सम्पूर्ण नगर अत्यन्त मनोहर और सुन्दर प्रतीत होता है। प्रात:काल की शोभा एक वस्त्र की भाँति नगर को लपेट कर उसकी तड़क-भड़क को बढ़ा रही है। घाटियाँ, पहाड़ियाँ और पहाड़ भी उतनी शोभापूर्ण दृश्य उपस्थित नहीं करते जितना कि प्रात:कालीन सूर्य के प्रकाश में लन्दन उपस्थित करता है। वायु में शान्ति और नीरवता है। टेम्स नदी बिना बाधा के बहती जा रही है, और सारा का सारा दृश्य ऐसा लुभावना और सुन्दर है कि कवि ने अपने जीवन में उससे सुन्दर दृश्य पहले नहीं देखा था।

Notes and Explanations

Stanza 1

Lines 1—4. **Earth has not.........morning.**

Gist.—(London appears extremely beautiful and charming in the light of the morning sun).

Earth more fair—more beautiful. **Earth has fair**—on the earth there is noting more beautiful that the sight of London in the light of the early morning sun as viewed from the Westminster Bridge. This morning beauty of London as seen from Westminster Bridge excels any other beauty or beautiful sight on the earth. **Dull**—insensitive, **Would he be a soul**—the soul of that man would be dull. **Who would pass by**—take no notice of. **A sight a scene. So touching**—appealing to the senses, so deeply affecting. **Majesty**—greatness and grandeur. **Dull would be......majesty**—the soul of that man who would take no notice of the beautiful sight of the city of London as he passed over the Westminster Bridge would really be insensitive to the form of beauty. His soul would be dull and stupid. **This city**—London. **Now**—in the light of the morning sun. **Garment**—dress. **This city now morning**—the beauty of the morning covers the city like a garment increasing its splendour.

Explanation with Reference to the Context, Stanza

Earth has......of the morning.

These lines are an extract from "Upon Westminster Bridge" by William Wordsworth. The poet had the occasion to observe the splendid city of London from the Westminster Bridge in the morning sun on September 3, 1802. The entire city appeared extremely lovely and charming, majestic and splendid, in the light on the morning sun. The beauty of the morning covered the city like a garment increasing its splendour. The sight was so majestic and grand that no one could remain uneffected by its beauty. If a man passed over the Westminster Birdge at the time of the morning without being moved and stired by the beauty of the city of London in the sight of the early morning sun, it was certain that the soul of that man was callous and insensitive to the sight of beauty.

हिन्दी भावार्थ—

यह पंक्तियाँ विलियम वर्ड्सवर्थ की "अपान वेस्टमिंस्टर ब्रिज" शीर्षक कविता से उद्धृत की गई हैं। कवि को 3 सितम्बर सन् 1802 ई० को वेस्टमिंस्टर पुल पर से प्रातःकालीन सूर्य के प्रकाश में शोभापूर्ण लन्दन नगर को देखने का अवसर प्राप्त हुआ। सवेरे के सूर्य की रोशनी में समूचा नगर अत्यन्त सुन्दर और आकर्षक, ऐश्वर्यवान्, और क्रान्तिमान प्रतीत हुआ। प्रातःकाल की शोभा उसकी तड़क-भड़क को बढ़ाते हुए एक पोशाक की तरह उसको आच्छादित कर रही थी। दृश्य इतना महान और भड़कीला था कि कोई भी उसकी सुन्दरता से प्रभावित हुये बिना नहीं रह सकता था। प्रातःकाल की इस बेला में वेस्टमिंस्टर पुल पर गुजरते हुये यदि कोई व्यक्ति प्रातः समय के सूर्य की रोशनी से उद्भासित लन्दन नगर की शोभा से प्रभावित और चंचल न हो जाय तो यह निश्चय है कि उस व्यक्ति की आत्मा कठोर है और सुन्दरता का दृश्य देखने के लिये चेतना शून्य है।

Stanza 2

Lines 4—8. **Silent bare……smokeless air.**

Gist.—(Ships towers domes shine in the light of the morning sun. There is no smoke in the air. The atmosphere is clear.

Silent.—undisturbed and calm. **Ships**—water shipis, **Towers** big spires. **Domes**—a rounded building. **Theatres**—play-houses. **Temples**—churches. **Lie open unto the fields………sky**—the towers, domes, theaters etc. can be elearly seen from Westminster Bridge. There are fields living in between the Bridge and the city come clear before the eyes. **Glittering**—shining. **Smokelees air**—factories have not yet started working and so the smoke coming out of the chimnies is not spreading in the atmosphere. The air is free from smoke because in the morning fires have not yet been lit, nor factories have gone into action.

Explanation with reference to the Context

Silent bare………Smokeless air.

These lines refer to 'Opon Westminster Bridge by William Wordsworth. the great poet of Nature during the 19th century. Standing on the Westminster Bridge in the light of early morning, sun on 3rd September, 1802 the poet had the occassion to view the city of London. He clearly noticed that the ships ; towers, domes, playhouses, churches were bathed in the light of the early morning sun and were shining brightly as the rays of the sun fell upon them. The sight was clearly visible as they were field lying before the poet, and there were no building or obstructions in the way. The air was free from smoke since in the early morning fires had not yet been lit and factories had not yet started giving out smoke in the air.

हिन्दी भावार्थ—

यह पंक्तियाँ 19वीं शताब्दी के महान् प्राकृतिक कवि वर्ड्सवर्थ की "अपान वेस्टमिस्टर ब्रिज'. शीर्षक कविता से सम्बन्धित है। 3 सितम्बर, 1802 ई० को वेस्टमिस्टर पुल पर खड़े हुये प्रातःकालीन सूर्य के प्रकाश में कवि को लन्दन नगर के अवलोकन करने का अवसर प्राप्त हुआ। उसने साफ-साफ देखा कि जहाज, मीनारें, गुम्बद, नाटकघर, गिरजाघर प्रातःकालीन सूर्य के प्रकाश में नहा रहे हैं और सूर्य की किरणों के उड़ने से खूब चमक रहे हैं। दृश्य साफ-साफ दृष्टिगोचर हो रहा था, क्योंकि कवि के सामने खेत फैले हुये थे बीच में इमारतों का कोई दूसरी रुकावटें न थीं। हवा धुएँ से मुक्त थीं, क्योंकि तड़के ही तड़के अभी आग नहीं जली थी और कारखानों में भी कार्य शुरू नहीं हुआ था जिससे कि हवा में धुआँ फैलता।

Stanza 3

Lines 9—13. Never did.........lying still.

Gist—(The rays of the sun never fell so beautifully on the valley or rock as it fell on London on that day. There was perfect calmness in the atmosphere. The river Thames was moving quietly on its course).

Steep—fill, soak in the liquid light of the sun. **In his first splendour**—in the bright of the morning sun. **Valley**—nocks or hill-mountains. **A calm so deep** that the poet never experienced such a wonderful calmness and quietness in the atmosphere as on that day (3rd September, 1820). **River**—Thames. **Glideth**—moves on. **Of his own sweet will**—the river personified. She has will of her own. She is moving freely according to her free will. **Dear God**—that poet thanks God and remembers. Him at this happy hours. **The very houses seem asleep**—it appears to the poet that no only the people of London, but also the houses in which in they live are sleeping. There is not stir and moment : so it appears that even the houses are sleeping quietly in the city and in the early morning. **Mighty heart**—city of London. **Lying still**—calm and quiet Traffic has not yet started. It appears that the heart of London is calm and quiet and there is no moment in it. **And all that mighty. The still**—The city is compared to a heart, of immens size, throbbing and pulsating with its traffic is people. The poet personifies the city. He considers it as a living thing. He feels that the pulsating and throbbing breath of the heart of London has stopped beating in the light of the early morning.

Explanation with reference to Context

Never did sun............still.

This beautiful lines from the concluding portion of Wordsworth's famous sonnet 'Upon Westminster Bridge'. The poet was deeply affected by the glittering glory of the city of London in the light of the morning sun. The poet felt that perhaps the rays of the rising sun has not fallen so gracefully on valley, rock or hill as they fell on ships, towers, domes and churches of the city of the London. There were perfect calmness and quietness in the atmosphere. The poet had not experienced such a deep and strong tranquillity of any other time. The river Thames was moving on its course freely without being disturbed by anything in the way. The whole scene appeared quiet. It seemed to the poet that even the houses wherein the people were sleeping were in the state of sleep. There was no noise of traffic. The city was living calm and quiet. It appeared to the poet that the mighty heart of the city of London throbbing and pulasating with its traffic and its people had stopped beating at this time of the morning and was living quietly in the light of the morning sun.

हिन्दी भावार्थ—

ये सुन्दर पंक्तियाँ वर्ड्सवर्थ के प्रसिद्ध सॉनेट "अपान वेस्टमिंस्टर ब्रिज" के अन्तिम अंश हैं। प्रातःकालीन सूर्य के प्रकाश में लन्दन नगर के चमकते हुये सौंदर्य का कवि पर गहरा प्रभाव पड़ा। कवि ने यह अनुमान किया कि उगते हुये सूर्य की किरणें, घाटियों, पहाड़ियों, पहाड़ों पर कदाचित् उतनी सुन्दर न मालूम हो रही होंगी जितनी कि लन्दन नगर के जहाजों, मीनारों और गुम्बदों पर वे मालूम हो रही हैं। हवा में पूर्ण शान्ति और नीरवता थी। कवि ने कभी वैसी गहरी और प्रबल शान्ति का पहले अनुभव नहीं किया था। टेम्स नदी अपने मार्ग पर बिना किसी विघ्न या बाधा के स्वच्छन्द बहती चली जा रही थी। सारा दृश्य शान्त दिखाई देता था। कवि को ऐसा लगा कि वे मकान भी जिनमें कि लोग सो रहे थे, निद्रा की अवस्था में है। यातायात की कोई गड़बड़ नहीं थी। नगर शान्त और निश्चल था। कवि को ऐसा प्रतीत हुआ कि लन्दन नगर का जो बलिष्ठ हृदय लोगों की चलती-फिरती और व्यावसायिक हलचल से धड़का करता था, उसका स्पन्दन प्रातःकाल की उस बेला में रुक गया है और वह प्रातःकाल के लिये सूर्य के प्रकाश में निश्चल पड़ा है।

Questions and Answers

Q. 1. Give an appreciation of the poem.

Ans. Upon 'Westminster Bridge' of William Wordsworth it is beautiful sonnet describing in a poetical manner the beauty of the city of London in the light of the early morning sun. The poet's heart is moved at the grandeur and beauty of the city. The calmness and quietness of the atmosphere sends a thril in his heart. He felt that the sight is extremely lovely and the man who is not moved and touched by this lovely sight must be a man of dull and insensitive soul. The poet feels elated and happy at this time. His imagination takes fire and he feels that the city of London has a mighty heart which has stopped beating in the light of the morning sun. The poetic touches in this sonnet makes the scene extremely lovely and pleasant. The poet's happiness and joy at the sight is unnounced and he gives a free expression to his feeling in this sonnet.

Q. 2. Describe city of London as the poet sees it from Westminster Bridges in the early hours of the morning.

Ans. The city of London as seen from the Westminster Bridge appears extremely beautiful and charming. The light of the early morning sun falls upon the ships, towers, domes, theatres and temples of London. They present a beautiful and lovely sight. There is perfect, calmness and quietness in the city. Traffic has not yet started. Factories have not begun work. Hearts have not been lighted. Hence there is no smokc in the air. The air is pure and clean. The city is still. There is nowhere noise in the city. Such is the sight of London in the early morning when Wordsworth sees it from Westminster Bridge.

Q. 3. What makes the scene so grand, so beautiful and so calm ?

Ans.—The scene of London is beautiful, grand, and calm because of the early morning time. There is calmness and quietness in the atmosphere. The rays of the sun fall upon the various buildings of London and an air of charm to the entire city. The smokeless air, the tranquil atmosphere, the silence in the fields, the sleeping houses make the scene extremely beautiful and lovely as the light of the morning, sun falls upon the various buildings of London.

Q. 4. Why does the poet say that he never saw nor felt a calm so deep as on this occasion ?

Ans.—The poet says that he never felt a calm so deep as on this occasion because in the day time there is noise and sound of the traffic in the city. Calmness and quietness do not prevail in the day time. Hence it is in the light of the early morning sun that the poet feel the calmness and quietness in the atmosphere. At no other time does the city present such a calm and tranquil atmosphere.

BY THE SEA

(By William Wordsworth)

It is a beauteous evening, calm and free :
The holy time is quiet as a Nun
Breethless with adoration ; the broad sun
Is sinking down in its tranquillity ;.
The gentleness of heaven is broods over the Sea ;
Listen ! the mighty Being is awake.
And doth with his eternal motion make
A sound like thunder—everlastingly.
Dear child ! dear girl ! the walkest with my here.
It thou appear untouche'd by solemn thought
Thy nature is not therefore less divine :
Thou liest in Abraham's bosom all the year,
And worship's at the Temple's inner shrine,
God being with thee when we know it not.

Introduction to the Poem

The sonnet "By the Sea" is regarded as one of the be sonnet composed by William Wordsworth. It was written in 180 upon the sea beach near Calais. It shines of the peaceful suns over the sea as seen from the beach. It is purely descriptive with vein a reflection in it. In 1802 the poet came to France to me his first beloved, Annette Vallon, and his illegitimate daughte Caroline. He wanted to obtain counsel from Annette Vallon to hi being married to Marry Hutchinson. Then he used to walk by th Seashore almost every evening with his sister Dorothy, Anne Vallon and Caroline. He refers to his daughter, Caroline, in th Sonnet as 'Dear Child ! Girl !' In this way the Sonnet, accordi to the findings of Emile Legouis and Professor Harper, gives sig reference to the biography of the poet.

The Sonnet has no strains of thought. The octave of it descriptive of the calm of the evening and music of the sea where the sestet brings about 'the principle of indwelling of Deity children and its regenerative influence." I also illustrate the "Swe Calm" and "healing power" of his poetry to which Matthew Arno refers in "Memorial verse".

Analysis or Main Thoughts of the poem :

1. The poet is struck with admiration of the calm and qu evening which compares to a nun devoted to prayer with all concentration.

2. The poet finds the presence of Divinity in the sea which marks gentle sound of thunder continually.

3. The poet refers to his illegitimate daughter. Caroline, and considers her to be ever enjoying the blessedness of heaven, though she is not conscious of this fact.

Substance of the Poem :

In 1802 when Wordsworth visited France with his sister Dorothy, he had the pleasure of walking every evening by the sea-shore near Calais. Sometimes he was accompanied by Annette Vallon and sometimes by Caroline. His sister also gave company to them at times.

In this Sonnets he describes the beautiful evening as seen by him from the beach near Calais. It is the time of sunset and the sun sinking down beyond the sea. The atmosphere is surcharged with calm and tranquillity. This peace of the sunset can be compared to the piety, devotion and quetitude which one observes at the sight of a man lost in prayer. At this time the show, silent music of the waves can also be heard from the sea. It seems to the poet that the Almighty is present to the sea and making movement in the form of the ocean waves which are producing, roaring sound of thunder.

In the concluding lines the poet speaks to his daughter, Caroline who is walking with him. According to him a child is perfectly divine in nature. God always lives in his heart without giving any consciousness of His presence to the child. In this way a child enjoys himself the blessedness of heaven though it may be that he is not attracted toward the solemn and spiritual aspect of nature which evokes pious thoughts." Thus, it is true that "Heaven lies about us in our infancy."

कविता का सारांश

1802 में जब वर्ड्सवर्थ ने अपनी बहिन के साथ फ्रांस की सैर की थी, उसे उस समय केलैस के निकट समुद्र तट पर संध्या विचरण का आनन्द प्राप्त हुआ था। इस विचरण के समय कभी वह अपनी प्रेमिका एनिटी वैलोन के साथ होता था और कभी अपनी पुत्री केरोलाइन के साथ। कभी-कभी उसकी बहिन उसके साथ होती थी। इस कविता में वसे उस सुन्दर संध्या का वर्णन करता है जो उसने कैलेस के निकट समुद्र से देखी थी। वह सूर्यास्त का समय था और सूर्य समुद्र के उस पार छिप रहा था। सारा वायुमण्डल शान्ति के वातावरण में व्याप्त था। सूर्यास्त की शान्ति की तुलना में कोई भी व्यक्ति उस भिक्षुणी की पवित्रता, आराधना और शान्ति से कर सकता है जो भगवान की प्रार्थना में मग्न है। उस समय कवि समुद्र से लहरों के धीमे और सरल संगीत को सुनता है। कवि को ऐसा मालूम होता है

कि भगवान समुद्र में विद्यमान् है और सागर के लहरों के रूप में गति उत्पन्न कर रहा है जिसके फलस्वरूप गर्जन भी तीव्र उत्पन्न हो रही है।

अन्तिम पंक्तियों में कवि अपनी पुत्री केरोलाइन से, जो उसके साथ विचरण कर रही है, बात करता है। उनके अनुसार एक बालक सम्पूर्ण रूप से दैवीय होता है। बालक को अपनी उपस्थिति की कोई चेतना न देते हुये भी भगवान उसके हृदय में निवास करता है। इस प्रकार बालक स्वर्ग से प्राप्त आनन्द का भोग करता है; यद्यपि ऐसा सम्भव है कि वह उसे प्रकृति की ओर, जो हृदय में पवित्र भाव संचालित करती है, तथा उसके पवित्र तथा आध्यात्मिक रूप की ओर आकर्षित नहीं होता है। इसलिये यह कथन कि भगवान अथवा दैवीय आनन्द बचपन से ही हमारे पास होता है, सत्य है।

Critical Appreciation of the Poem :

Introduction. The Sonnet "By the Sea" has occupied a significant aspect in the whole of Wordsworth's poetry. It is particularly so because of an autobiographical element. Besides the fact it is a fine specimen of his nature poetry. It also attempts to hint at the indwelling deity in children. It was compressed by Wordsworth in 1802 upon the breach near Calais in France. Two other sonnets that have a political atmosphere about them, were written by the poet about the same time at Calais. All these sonnets were published in 1807. Wordsworth's fourth visit of France in 1802 occasioned the composition of these sonnets. In the same visit he passed through the Westminster Bridge the subject on the preceding sonnet.

An autobiographical Note :

The sonnet "By the Sea" is frequently referred for its autobiographical significance. It brines to light one of the most important incident of the poet's life. In 1792 when Wordworth visited France he came in contact with Annette Vallon a French girl and developed his love affairs with her. As a result of his an illegitimate daughter, Caroline, was born to them on 15th December, 1792. When Wordsworth again visited France in 1802 after the Peace of Amiens, his daughter Caroline was ten years old. The poet visited Annette Vallon to pursuade her into giving her consent to his marriage with Marry Hutchinson. They strolled about the sands at Calais beach. Generally Vallon and Caroline were with the poet and his sister. Dorothy who wrote in her Journal the following note :—

> "We had delightful walks (at Calais) after the heart of the day was passed—seeing far off the coast of England like a cloud crested with Dover Castle etc."

In this sonnet the poet clearly, address of Caroline as Dear child ? dear girl ! that walkest with me here." So this incident of the poet's life is well illustrated in the Sonnet.

A philosophical touch :

The sonnet is also notable for the pantheistic creed of the poet. As in the immortality ode and other such poems, so in this sonnet he speaks of the indwelling spirit of God in Nature and in man. God to him is the highest consciousness and wisdom governing and animating all nature. He communes with the soul of man. He sits in the heart of children. "Heaven lies about us is our infancy". In this sonnet Caroline is said to be divine and in a state of enjoying herself the blessedness of heaven. Though she does not feel the presence of God in her, as yet Gingerich states, the principle of indwelling of Deity in children and its regenerative influence become fully articulate" in her.

A piece of nature poetry :

Besides what is said of the sonnet regarding its personal and philosophical touches, it is a fine piece of poetry. If the sonnet "Upon Westminster Bridge" describes the peaceful beauty of the sunrise over London, it sings of the beautiful sunset over the sea as seen from the beach at Calais. The evening is calm and gool. It has the solitude and sacredness of a nun. The setting sun is throwing its sinking rays of a red light. The murmuring sound of the waves adds to it an extra charm of natural scenery. All this makes the sonnet a fine specimen of nature poetry.

The description of the evening at sunset is so finely than that it has "Sweet calm" and "healing power" in it - the great attribute of Wordsworthian poetry according to Matthew Arnold.

As a perfect Sonnet :

As Wordsworth ranks himself among the three-four greatest sonneteers of England by writing nearly 500 sonnets the sonnet "By the Sea" can stand as a test to this claim. This sonnet is perfect and show the 'poet's consumate art. It is based on Milton's rhyme scheme—a b b a a b a c b c d c d. Its language is simple and sweet. It is full of meaning. It is as good in the description of nature or in the reflection of the poet. It has two strains of thoughts. In the Octave there are music and quite of the evening ; in the sestet there is the poetic creed of the poet. As a whole the sonnet excels in poetic art and execution.

Gifts, Notes and Explanations

Lines **1—4. Gist.**—It is the evening with peaceful atmosphere when Wordsworth in strolling on the Beach near Calais with his daughter Caroline. The sun is setting.

Notes—Beauteous→beautiful, lovely, charming. **Calm**—peacefull. **Free**—from all restrictions. **The Holy time**—the atmosphere is pious. **Nun**—a woman who resignes all or her earthly pleasures and lives as a saint in a monastry. **Breathless**—devoted to concentrated. **Adoration**—worship. **Sinking**—setting, going down. **Tranquillity**—peace, solitute.

Expl. These lines are from the first quartrain of the sonne "By the Sea" composed by Willam Wordsworth. These are very beautiful lines because they present a scene of the evening whe the broad dise of the sun is going down the sea, spreading his shining beams and their glow all around. There is an atmosphe surcharged with perfect peace and quiet. Once can feel a sense o relief and relaxation in this atmosphere after day's toil. A trouble mind can enjoy itself freedom from all preplexities and annoyin conditions of life. It is this soothing scenery of sunset which work so rapidly and heals the injuries of human heart as suggested b Matthew Arnold in regard to the healing power of Wordswort poetry.

The silence and sacredness of the evening are compared b the poet to the sight of nun devoted to prayer With all her hear a regining silence and sweetness of the time.

Lines, 5—8. **Gist.** The poet, in these lines is struck wi admiration, after having seen the interplay of sky above and the s below, both of which are covered with divine grace. He preceiv herein the presence of God.

Notes — Gentelness—smoothing. grace. **Heaven**—sky, upp region of angels **Might** being—God. **Awake**—conscious ali **Eternal**—prepetual. unceasing, lasting for ever, **Motion**—moveme **A sound like thunder**—the sound of the surging waves which da against the seashore. **Everlastingly**—permanently, constantly.

Expl. These lines are the last lines of the octave of the son "by the Sea", composed by William Wordsworth. Here too, t poet describes the evening scene. In the first four lines of the octa he deals with the evening atmosphere and the setting sun but i these lines he takes up the sky and the sea and points out their int play. Their meeting at the horizon it a peculiar sight worthy to observed and enjoyed. The sky is showering smoothness and div grace on the sea, which again, is making pleasing, sweet sound w its waves and their movement. The poet clearly sees, in the beaut spectacle, the Divine presence who is responsible for all this gr and scenery. It is God only which is powerful enough to act a react in this wide universe. It is He only who is conscious of unceasing processes going on nature. He alone is the creator of scenes, sights and sounds.

Lines. 9—14. **Gist.** Here in these the poet addresses illegitimate daughter. Caroline, who is walking with him on beach near Calais in France. He makes us here conscious of fact that "the child is father of man" and that the Almight ever present in the heart of the child.

Notes Dear child ! dear girl !—here the poet refers to illegitimate daughter, Caroline, who was ten at that time. **Walk with M e**—Walks with the poet on the beach near Calais in Fr when he makes his furth four of France in 1802 to close her association with Annete Vallon the French beloved of the poet. **Untouched**—unmoved without realising and feeling. **Solemn thought**—understanding of the presence of God in nature and in man : perception of the Divine and thoughts for him. **Nature**—conduct, heart, make-up. **Therefore**—on this account of ignorance on the part of the child. **Divine**—godly. **Thou lies in Abraham's bosom**—you enjoy yourself the blessedness of heaven though you do not realise it. **Worshippest at the Temples inner Shrine**—you worship God from the inner soul in you hearts of hearts. You adore God and feel oneness with Him, and do what he wills and expects of you. **Being with thee**—present in your heart. **We know it not**—we fail to realise the divine nature of the child marked with natural piety.

Exp. These are the concluding lines of the sonnet "By the Sea," and form the sestet of this poetic composition. They are remarkable and significant both for the auto biographical reference they seek out in the life of poet and for the poetic creed of the poet.

The poet is walking with his illegitimate daughter Caroline on the beach near Calais in 1802. He addresses her. He is struck with poetic imagination and realisation of a poetic truth. He feels that his daughter is young and is ten only, so it is beyond her reach to realise her own nature, According to the poet "the child is father of man". It means that childhood is the best period of human life because a man enjoys himself the divine grace is bound with natural piety and is near to God than a grown up man. But a child is far away from this realisation. His daughter is also distant from this understanding. She is divine but she does not feel divine presence in her as the poet does. As a child she enjoys herself the blessedness of heaven throughout. She is one with God. She is innocent and acts in accordance with the Divine will. But she fails to realise for herself that she is closer to God. In this way the poet brings out his poetic creed which he has, again, explained in other poems like Immortality Ode.

Questions and Answers

Q. 1. Write critical appreciation of the sonnet "By the Sea."

Ans. Please consult the section entitled "Critical Appreciation of the poem."

Q. 2. How does the sonnet "By the Sen" help us in knowing as important fact of Wordsworth's biography ?

Ans. Wordsworth is a great poet in the English literature. He has earned a name for himself for his nature poetry. No poet however great he may be, in any of the languages of the world, can excel, or equal Wordsworth in the nature poetry. His graphic description of natural scenes and objects, his search for a meaning of life in nature, his pantheistic creed based on nature and his moral teachings derived from nature are remarkable and unique. But beyond all these findings his biography is not less interesting. He appears to be a republican in the beginning, goes to France and supports the cause of French Revolution, but also undergoes a new and thrilling experience of life, which can never be blotted. It is this love and illicit relations with one Annette Vallon of France. She comes in his contact of the poet in France and falls in love with him. She also become the mother of an illegimate daughter, Caroline. Later her marriage with the poet becomes difficult for many reasons.

After it is love affair of Wordsworth with Annette Vallon, he returns to London. Later on a war breaks out between England and France. This makes the poet retreat from what he spported in the beginning. He does not go to France. He feels averse to the rice of Napoleon in France. In 1802 after the peace of Amiens he and his sister. Dorothy, again go to France. But now he goes there to pursuade Annette Vallon to give him permission to marry Miss Hutchinson who is his "Phantom of Delight". During this visit Wordsworth and his sister meet Vallon and Caroline. Caroline is now ten years old. They walk in the evening in their company. Sometimes they are two, and sometimes more than two.

One fine evening Wordsworth gets inspiration during this walk and writes the sonnet "By the Sea". He cannot resist himself from saying "This beauteous evening." Therefore, the sonnet marks one fine evening of the life of the poet. This evening is of France where the poet and his daughter walk on the beach near Calais. Now the sun in setting, the sky and the sea are meeting at the horizon, the waves are making murmuring sounds. The poet perceives the divine grace in his moments of poetic inspirations. He is full of appreciation for nature and its creator—God. He addresses her daughter, Caroline and gives her moral teachings. He makes her conscious of her innocence. His poetic vision brings out the presence of divine spirit and natural piety in a child. So the sonnet "By the Sea" marks an important phase of Wordsworth's life. It will ever be referred to by the students and the critics alike when the chapter of his visits to France, and of his love with Annette Vallon, and of the illegitimate birth of Caroline opens.

The sonnet is, again, account of his poetic vision. It perfects his panthestic creed. It has in it three characters—the poet himself, the child Caroline, and the nature. All these three are the manifestations of God. Godly spirit permeates through all of them. They also attract one another. In Caroline he finds the child who is father of the man. In nature and him he seeks God. This he thinks and thinks all his life and expresses in all of his poems. This he refers in this sonnet too. So the Sonnet again denotes a thinking and realisation of his whole life. In this way it is asserted that the Sonnet marks the significant auto-biographical flash of the poet's *biography*.

Q. 3. The Sonnet "By the Sea" is a fine place of nature poetry of Wordsworth. Justify this statement.

Ans. It is an all acknowledge fact that Wordsworth is a great poet of nature. He is so great in this form of poetry that no poet of any time or any crime can vie with him. Some say that nature took pen from him and wrote for him. He has given such graphic details of natural objects and scene as can never be described and perceived. His description of deffodils, mountains, trees etc., are remarkable. His description of sunrise in "Upon Westminster Bridge" is noteworthy. In the same way his description of sunset in this Sonnet "By the Sea" is also praise-worthy.

It is same evening in 1802. The poet is standing on the beach near Calais in France. He is walking with his daughter, Caroline. It is all calm and quiet. The sun is setting and disappearing in the wide sea. These are the moments of relief and relaxation. The time is wholly. All around there is solitude. The sky and the sea are meeting at the horizon. The surging waves of the ocean are making sweet murmuring sound. This is the Scenery of the evening.

In this way Sonnet is a beautiful poem of nature. It can safely be compared with the Sonnet "Upon Westminster Bridge." This Sonnet is a picture of the peaceful beauty of the sunrise over London, while the Sonnet, "By the Sea" sings of the peaceful sunset over the sea. Both these sunsets are marked by repose. Both of them are results of his close observation of nature. Both of them have some grain of the poet's reflection. Both are the products of the same Journey, balancing each other and specimens of fine nature property.

1987

THE WORLD IS TOO MUCH WITH US

Note.—*(It is English Sonnet.)*

The world is too much with us ; late and soon,
Getting and splending, we lay waste our powers
1985 Little we see in Nature that is ours ;
We have given our hearts away, a sordid boon ;
This Sea that bares her bosom to the moon ;
The winds that will be howling at all hours ;
And are up gather'd now like sleeping flowers ;
For this, for everything we are out of tune,
It moves us not—Great God ! I'd rather be
A Pagan suckled in a creed outworn ;
So might I, standing on this pleasant lea
Have glimpses that would make me less forlorn
Have sight of Proteous rising from the sea :
Or hear old Triton blow his wreathed horn.

—*William Wordsworth.*

Paraphrase :

Stanza 1. Man has become awfully money minded. He is drowned in the wordly pleasures. All the times he thinks of the wordly prosperity. He does not got to open Nature to admire its beauties. Thus, he has sold away his spiritual interest to monetary interest which is a mean bargain.

Stanza 2. Beauty of the sea, moon and the howling wind fail to move man to admire. There He has ceased to response to Nature.

Stanza 3. The poet says in these lines that he would perfect to be a Pagon (non-Christian) like the ancient Greeks, who derived solace from Nature worship rather than become a money-minded Christian callous or dean to the beauties of Nature.

भावार्थ—इस कविता में कवि वड्सवर्थ अपने देशवासियों की धन-लोलुपता की निन्दा कर रहा है कि वे प्रकृति के सौन्दर्य को भुलाकर किस प्रकार धन के लिए अन्धे हो रहे हैं। प्रातःकाल से सायंकाल तक धन-संग्रह की ही चिन्ता में लगे रहते हैं। उन्होंने अपनी आत्मा को धन के बदले में बेच दिया है। समुद्र, चन्द्रमा और पवन की सुन्दरता उनको अब आकर्षित नहीं कर सकती है। अब उनके तथा प्रकृति के बीच में किसी भी प्रकार का सामंजस्य नहीं है। धन कमाना ही उनके जीवन का ध्येय बन गया है। उनकी वह निन्दनीय दशा देखकर तो यह मन करता है कि

यूनानी मत को मानने वाला बन जाऊँ ताकि उनकी तरह प्रकृति का पुजारी हो सकूँ। पगनवाद के द्वारा निराश आत्माओं को सन्तोष मिलता है। प्राचीन यूनानी मत वाले जो पगन को मानते थे, प्रकृति की शक्तियों से ही साहस और सन्तोष पाते थे।

The World is Too Much With Us

Introduction :

The poem was published in 1807 and written in 1806. It is one of the most popular sonnets of Wordsworth in which the poet criticises and condemns the growing materialism among the English people and makes an appeal to them to turn their eyes to the beauties of Nature. According to him, man has become made for money ; all the time he thinks in terms of money and little he cares for Nature of God. In this way he has become lawfully materialistic Just note—

> "The world is too much with us ; late and soon.
> Getting and spending, we lay waste our powers.
> Little we see in Nature that is ours :
> We have given our hearts away, a sordid boon.

The poet is so disgusted with the widespread materialism of his age that he would much rather have the faith of the ancient Greek Pagan that the kind of Christianity that his contemporaries profess. The poet almost desires to run ;away from the money-minded world to take shelter some where on a hill, or a lake, or in some shady grove. He is fed up with the hectic life of his time and wants to change his creed in regain his love for nature. And in his opinion, it is useless to be a Christian. It is better to be a Pagan and love all that is beautiful in nature.

> "It moves us not Great God I'd rather be
> A Pagan suckled in a creed outworn,
> So might I, standing on this pleasant lea,
> Have glimpses that would make me less forlorn
> Have sight of Proteus rising from the sea :
> Or hear old Triton blow his wreathed born."

The spirit of the poem is reflected in the poems of the poet's succeeding Ages. In "scholar Gipsy" the poet Matthew Arnold also condemns the growing materialism of the age and Davies also refers scathingly to the beauties of Nature.

Occasion :

The poem was written in 1806 just to give a warning to the people who had lost their love for beauties of Nature and become too much maney-minded. The poem still holds good.

Substances :

The poet is disgusted to see the growing materialism among the people and their indifference towards the beauties of Nature. He condemns their growing tendency among men and calls it "a sordid boon." To be divorced from nature and to be wedded to materialism is nothing more than to waste our powers. The world is too much with us and getting and spending we think of money and money alone and little we see in nature that is beautiful and useful. In this we have not only killed our conscience but we have also given away our souls to materialism. In this way we have also given away our souls to materialism. In this way we have made a very poor bargain of our body and soul. We do not appreciate the beauty of either of the calm blue sea or the winds that rise and fall and howl at all hours. Our spirit to love nature is dead. For the beauties of nature we are out of true. It is, therefore better to be a non-Christian and worship the gods of nature like the ancient people of Greece rather than to by a Christian and be cut off from the loveliness and divine influence of nature.

Control Idea :

The world is too much which us and little we see in Nature.

Notes.—**Reference, Meaning of Difficult Words, Explanations Etc.**

Gist—We have become awfully money-minded. Our love for pomp and show has deadened our feeling for Nature. We have exchanged our love and admiration for beauties of Nature for material pursuits which is a mean bargain.

Lines 1—4. **"The World is too much**—money and material pursuit monophilise our activities. We have become awfully money-minded. **Late and soon**—all the time ; in season and out of season. **Getting and spending**—in acquiring wealth and spending it. **Lay waste our powers**—we waste out spiritual powers in the pursuit of wealth and wordly pleasures. **This is ours**—that we make our own using it for our own ends and pleasures. **Hearts**—souls. **We have...away**—we have sold of our spiritualism for materialism. Fly **Sordid**—vulgar mean, base. **Boon**—bargain. **A sordid Boon**—to sell our soul for wordly pleasure and properity, is a low and mean type of bargain or business.

Explanation with reference to Context

Lines 1—4. **The world is too much...a sordid boon".**

These lines refer to William Wordsworth's sonnet "The World is Too Much with us" written in 1806. In these lines. Wordsworth condemns the growing materialism in people. He regrets to see in menacute tendency for the wordly prosperity. All the time they are observed with one idea—how to earn and how to spend. They are wasting their energy and time over material pursuits which do not lead to permanent pleasure and peace. In this way they have sold off their soul (conscience) for a handful of silver and gold and thus they have morally and spiritually degraded themselves. It ise mean bargain.

भावार्थ—कवि का कहना है कि मानव जाति पतन की ओर बढ़ रही है। मनुष्य सांसारिकता में लिप्त है—सांसारिक आनन्द को उसने जीवन का ध्येय बना रखा है। इस समय वह धनोपार्जन की धुन में रहता है। धनोपार्जन उसको वास्तविक आनन्द नहीं दे सकता है। इस प्रकार से वर्तमान मनुष्य अपनी शक्ति और समय का ह्रास एक मुट्ठी भर चाँदी या सोने के लिये कर रहा है और धने जुटाने के खातिर उसे अपनी आत्मा को बेच दिया है। उसका नैतिक तथा आध्यात्मिक पतन हो गया है। ऐसा करना अत्यन्त नीच सौदा है।

Gist.—Beauties of nature fail to attract us. We have become too much absorbed in the material world.

Lines 5—8. **Bares for bosom.**—it is a highly poetical expression. There is real poetry in the line. It means the sea that is calm and in whose bosom (waters) the beauty reflects. It implies a magnificent sight to the calm sea in the moonlight. **Compare.**

"The moon doth with delight
Look round her when the heavens are bare.
Waters on a starry night
Are beautiful and fair".

Will be.—choose to be. Wordsworth feels sympathy with various sights and sounds of nature whether they are bəautiful or terrible. **Howling**—roaring. **Up gathered**—still ; quiet, composed to rest. **Sleeping flower**—flowers that close their petal at night. It was natural phenomenon. **For this**—for nature in general. **(Out of tune**—not in harmony with ; not responding to.

Explanation with Reference to Context

Lines 5—8. **"The see that bares her bosom...we are out of tune'.**

In these lines which have been taken from 'The World is Too much with us". The poet, William Wordsworth refers to the mean tendency of man in the acquiring and accumulating wealth at the expense of spiritual power and beauties of Nature. He boldly condemns man's indifference towards beauties of Nature. He says.

That man of empowered and over occupied with the job of earning wealth and splending it. In this way he has completl divorced himself from nature which is a verymean act his.

Little he cares the beauties of nature. The materialism ridden man does not care for the calm sea and beauty of the moon brightly shining in the spotless sky. He also does not care for the howling wind that rares silently all day long and becomes totally calm and quiet and something in the evening. He has no love or admiration for such beautiful object in the universe. He is mad after money.

Note.—What a beautiful picture Wordsworth draw of Nature. The sea is calm ; the beams of the moon are falling upon its bare breast and howling wind him become gentle as gathering flower. Mark similer.

भावार्थ—कवि का कहना है कि मनुष्य ने अपनी आत्मा का धन से बहुत कीमती सौदा किया है अब वह धन के लोभ से आत्मारहित हो गया है। उनको प्रकृति के सौन्दर्य में प्रेम नहीं। शान्त सागर और चन्द्र की शीतलता उसको आकषित नहीं करते और न उनको दिन में चलने वाली तेज पवन, सूर्यास्त पर शान्त न होने वाले से प्रेम रहा है। प्रकृति से उसका सामंजस्य टूट गया।

Gist.—Wordsworth in these lines says that he prefers to be a non-Christian than to be money-minded Christian, heartless and dead to the beauties of Nature. He would be a Pagan like the ancient Greeks who derived solace from Nature worship.

Line 9—14.—**It move us not**—beauty of Nature does not attract us ; the picturesque sight and sound of Nature, does not appeal to us. **Great God**—this is an exclamation of the great surprise, at the indifferent attitude of man towards Nature. **Pagan**—a heathen, one who worships, rivers, trees, etc. **Suckled**—brought up. **Acreed outworn**—an ancient religion of the heathens. Here it means Paganism. **Heathens**—Worshippers of stones, rivers, trees, etc. **So might I...it I**—(poet might) thereby. **Pleasant lea**—beautiful meadow. **Have glimpse**—see : observe have sight of. **Make me less forlorn**—when I—(poet) will become a heathen I would see my gods in every object of Nature standing by me and so I shall not feel lonely as I do today being a follower of French philosopher Rousseau. "Back to Nature" was the chief tenet of the philosopher. Like Wordsworth he was the also against the outward pomp and show the believed like 'Gray'—The path of glosy leads but to the grave. In this sonnet we catch the meanings of the poet who wants to make it clear once for all that outward happiness is nothing as compared to the inward happiness which alone can be obtained from our association with nature and not money.

The sonnet is a powerful denunciation of the growing materialism in the world.

Q. 2. Explain with reference to the context of the following :

(1) "The world is too much with us.........a sordid boon".

(2) 'It moves us not.........blow his wreathed born.

Ans. For explanations please see the notes.

TINTERN ABBEY

(*Longer Poem*)

The correct heading of the poem is "Lines composed a few miles away above Tintern Abbey". An Abbey is a set residential buildings occupied by monks and nuns under an abbot or abbess. Tintern is the name of the place where the abbey stands. This holy Gothic building was built in the middle ages, on the bank of the river Wye. But now probably it is in the state of ruins. A few miles away from this abbey, on the upper side of the river Wordsworth composed the famous poem which is as follows :—

LINES

Composed a few miles above Tintern Abbey on revisiting the bank of the Wye during a tour.

July 13, 1798

Five years have past, five summers with the length
Of five long winters ! and again I hear
These waters, rolling from their mountain springs
With a sweet inland murmur—Once again
Do I behold these steep and lo't cliffs.
Than on a wild secluded scene impress
Thoughts of more deep seclution ; and connect
The landscape with the quiet of sky
The day is come when I again repose
Here, under the dark sycamore, and view
These plots of cottage—ground, these orchard tufts
Which at this season, with their unripe fruits
Are clad in one green hue, and lose themselves
Among the woods and copses, nor disturb
The wild green landscape. One again I see
These hedgerows, hardly hedge rows, little lines
Of sportive woods run wild ; these pestoral farms
Green to the very door : and wreaths of smoke
Set up, in silence, from among the trees !
With some uncertain notice, as might seen
Of vagrant dwellers in the homeless woods,
Or of some Hermit's cave where by his fire
The Hermit sits alone
These beauteous Forms
Through a long absence, have not been to me
As a landscape to blind man's eye ;
But oft, in lonely rooms, and 'mid the din'
Of towns and cities, I have owed to them,

In hours of weariness, sensations sweet
Felt in the blood, and felt along the heart :
And Passing even into my purer mind
With tranquil restoration :—feeling too
Of remembered pleasure ; such perhaps,
As have no sight of trivial influence
Of that best portion of a goldmans's life.
His littlenameless, unremembered acts,
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift.
Of aspect more sublime ; that blessed mood,
In which the burthen of the mystery
In which the heavy and the weary weight
Of all this unintelligible world,
Is lightened :—that serene and blessed mood,
In which the affections gently lead us on
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspend, we are laid asleep
In body, and become a living soul ;
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

If this
Be but a vain belief, you O ! how oft,
In darkness and amid the many shapes
Of joyless daylight ; when fretul stir
Unprofitable and the fever of the world,
Have hung upont he beating of my theart,
How oft, in spirit have turned to thee,
O sylvan Wye ! thou wanderer through the woods,
How often has my spirit turned to thee !
And now, with gleams of half extinguish thought
With many recognition dim and faint,
And somewhat of a sad perplexity,
The picture of the mind revives again :
While here I stand, not only with the sense
Of present pleasure but with pleasing thoughts
That in this moment there is life and food
For future years, And so I dare to hope,
Though changed, no doubt, from what I was when first
I came among these hills : when like a roe
I bounded o'verthe mountains, by the sides
Of the deep rivers, and the lovely streams,
Wherever nature led ; more like a man
Flying from something that be dreads, than one
Who sought the thing be loved. For nature than
The coarser pleasures of boyish days,

And their glad animal moments all gone by.
To me was all in all—I cannot paint
When then I was. The sounding cataract
Haunted me like a passion ; the tall rock
The mountian and the deep gloomy woods
Their colours and their forms, were then to me.
An appetite : a feeling and a love
That had no need of a remoter charm.
By thought supplied, Or any interest
Unborrowed from the eye. That time is past.
And all its aching joys are now no more,
And all its dizzy raptures. Nor for this
Faint I, nor mourn, nor murmur ; other gifts
Have followed ; for such loss, I would believe,
Abundant recompense. For I have learned.
To look on nature, nor as in the hour
Of thoughtless youth ; but hearing often times
The still, sad music of humanity ;
Nor harsh, nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturb me with the joy
Of elevated soughts ; a sense sublime.
Of something far more deeply interfused,
Whose dwelling is the light of setting, sun
And the round ocean and the living air
And the blue sky, in the mind of man ;
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls though all things. Therefore am I still
A lover of the meadows and the woods,
And mountains ; and of all that we behold
From this green earth ; of all the mighty world
Of eye and ear, both a what they half create
And what perceive ; well pleased to recognise
In nature and the language of the sense
The anchor of my purest thoughts the nurse,
The guide, the guardian of my heart, and soul
Of all moral being.

Nor purchance
If I were not thus taught, should I the more
Suffer my genial spirits to decay.
For though art with me, here upon the bank
Of this fair river : thou my dearest friend.
My dear, dear friend, and in thy voice I catch
The language of my former heart and read
My former pleasures, in the sooting lights
Of the wild eyes. Oh ! yet a little while
May I behold in the what I was once

My dear, dear sister ! and this prayer I make,
Knowing that Nature never did betray
The heart that loved her ! this her privilege.
Through all the years of this our life, to lead
From joy to joy ; for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgments, nor the sneers of selfishmen
Nor greeting where no kindness, in nor all
The dreary intercourse of daily life,
Shall e'er prevail against us, nor disturb
Our cheerful faith, that all which we behold
Is full of blessings. Therefore, let the moon
Shine on thee in thy salitary walk ;
And let the misty mountains winds be free
To blow against thee ; and in after years,
When these wild ecsetasies shall be matured
Into a sober pleasure, when thy mind.
Shall be a mansion for all lovely forms.
Thy memory be as a dwelling place
For all sweet sounds and harmonies : Oh then
If solitude, or foar, or pain or grief,
Should be thy portion, with what healing thoughts
Of tender joy wilt thou remember me
And these my exhortations ! nor perchance
If I should be where I no more can hear
Thy voice, nor catch from thy wild eyes these gleams
Of past existence, wilt thou then forget
That on the banks of this delightful stream
We stood together ; and that, I so long
A worshipper of Nature, hither came
Unwearied in that service ; rather say
With warmer love, Oh ! with far deeper zeal
Of holier love : Nor will thou then forget
That after many wandering, many years
Of absence, these steep woods and lofty cliffs.
And this green pastoral landscape went to me
More dear, both for themselves and for thy sake !

Introduction :

The poem was composed in July, 1798 and first published in the lyrical Ballads the same year. The poem contains a noble tribute to Dorothy Wordsworth.

Wordsworth's note on the poem is as follows.—No poem of mine was composed under circumstances more pleasant for me to remember than this. I began it upon leaving. Tintern after crossing he Wye, and concluded it just I was entering Bristol in the evening fter a ramble of four or five days with my sister. Not a line of it was altered, and not any part of it written down till I reached Bristol.

The theme of the poem is one which was a favourite subject in Wordsworth's poetry *viz*, the influence of nature on the boy, the growing youth, and the man. The poem is to be compared with the Ode on the Imitations of Immortality, and echoes of it are to be found in several parts of the Prelude and Excursion, and even such poems as Ruth. Most of these poems with which Tintern Abbey is to be compared are autobiographical. They, along with Tintern Abbey describe Wordsworth's own experiences—for, those are not the experiences of the average man.

Notwithstanding what Wordsworth says in the extract given above, the fact remains that the poem underwent slight alternations in 1845. The poem illustrates the poetical pantheism which animates the best poetry of the age of the Romantic Revival.

The poem read in connection with the Ode on the Intimations of Immortality describes the change which Wordsworth's feeling for nature underwent. Wordsworth describes here : (1) the mere animal enjoyment of nature as in boyhood : (2) the later period, when beauty and sublimity reach him through the eye and the ear and become passion ; (3) still later, tranquillising, as also the elevating and spiritual influence of natures ; and (4) finally, a feeling for natural, touched and chastened still and music of humanity, and at the same time a deeper communion with the spiritual presence at work through nature and in man.

Dowden suggests that we might name these periods as (1) that of the blood, (2) that of the senses, (3) that of the imagination, and (4) that of the soul. As the poet went, on developing he lost something, but gained much more. Dorothy apparently retained her first lively instinct to her end was sad.

Mr. Myre writes.—Wordsworth has shown by the subtle intensity of his own emotion now the contemplanation of nature can be made a revealing agency, like lover or prayer—an opening, if indeed, there be any opening into the transcondend world.

In a later note Wordsworth writes.—I have not ventured to call this poem an Ode ; but it was written with a hope that in the transitions and the impassioned music of the verification would be found the requisites of an Ode.

Whether an Ode or not, this poem is the institutive thesis of the poet of his outlooks and treatment of nature. It is a rock-foundation of all his attitudes and philosophy of nature and nature poem. Much of Wordsworth's fame as a poet rests upon his Tintern Abbey and immortality Ode.

Meanings and Explanation

Lines 1—23.—Five years have past—The poet had visited the place five years before in 1793. It was his second visit in 1798 when he composed the poem. His sister Dorothy was with him in both the visits. These waters--The stream of the river Wye .Their mountains springs—The river Wye emerges from the mountain Plynly in Wales. Rolling—Coming, running, flowing. Inland murmur—various sounds coming from land inside the mountaneous area mingle with the bubbling sounds of the waters of the Wye. The poet is much pleased to hear their soft concerned sweet music. Lofty cliffs—Rocks facing and over hanging the stream of the river. Secluded—Segrigated. Isolated. Impress—Give rise to Thoughts. of more deep seclusion—The idea that some devotee is standing in solitude bending his head in worship to nature (the stream of the river) connects the landscape......of the sky—The cliffs are so high that the they seem to unite the silence of the earth with that of the sky.

Repose—take rest. Sycamore—A thick shaded tree. View—See ; look at Plots—pieces. Plans. Orchard tufts—Fruits gardens. Clad—Dressed, coloured. Hue—Colour. Lose themselves—become. One with : in colour. Copses—Small trees growing for periodical cutting, Nor disturb—Do not mar the uniformity of colour. Hedge rows—Lines of plants and trees fencing the fruit garden. Little lines of sportive wood run wild—And if mad in joy the plants have fallen in lines to create a game. Pastoral farms—Meadows, Grassy plaints. To the very door—The pastoral farms are spread to the cottage doors, leaving no space between them. Wreaths spirals, coils with some uncertain notice—No exactly known from where they arise. Vagrant dwellers—wandering people. Tramp clans of gypsies.

Paraphrase :

After a gap of five years the poet again has visited the Wye Valley and is pleased to hear the musical sound produced by the waters of the river. Wye flowing from the Plynlymmon mountains babbling inside the hilly area, a few miles above Tintern. A long period of absence has made the hilly valley all the more pleasent to the poet, which with it peculiar isolation from the noise of cities, stits philosophical thoughts in him. The cliffs are so high that they appear to connect the calm of the earth with that of the sky. The poet is glad to avail the opportunity that enabled him to rest under the shady sycamore and see the farms and cottages of the forest dwellers and the lines of fruit gardens, with their green fruits and hedgerows, all submerged in the absorbing greenery of the forest, making no contrast of any kind. Seen from a distance, they all seem to be a mass of only one green colour. To the poet's fancy the lines of hedgerows seem to be products of the playful spirit of the forest in sending them in lines to arrange merry sports. The meadows also do not lack in greenery and their green expanse touches the very door of cottages bordering them.

And there scenes the poet's attention is attracted towards coils of smoke, rising from among the trees. He is not sure as to from where the smokes rise in the jungle where there is no population at all. However, he is pleased to assume that the smoke might be rising from the hearths of wandering gypsies who might be staying in the forest or from the cave of some recluse, where he might be sitting by the side of his fire.

Lines 24—49. Beauteous forms—Beautiful shapes or sights. As a landscape to a blind man's eye—A landscape, totally lost sight of or washed away from eyes. Din—Loud noise, clamour. Have owed—Am indebted, to sensations sweet—Peasant throbe of joy. Purer mind—The mind made more sacred and serence by the cult of nature. Tranquil restoration—The disturbed mind returns to peace. Unremembered pleasure—Besides the sweet sensations the poet feels such joys the cause of which he can not understand. Best portion of a good man's life—The best qualities of a virtuous man. Aspect more sublime—More exalted state of mind. Blessed mood —Rapturous state of mind (These are oft—quoted words of Wordsworth). Burthen—Burden, load. Mystry—Mist or darkness caused by ignorance. Unintelligible—Mysterious. Unknowable, Serene—Peaceful and calm. Affections gently lead us on—Emotions of good will and love soothingly promote our soul. Corporeal frame—Physical body. Suspended—Stopped for some time. We are laid asleep in body—Bodly pleasures are forgotten then. Become a living of soul. We feel that we are all soul, and forget that we have a body, that is spiritual joy predominate the carnal ones.

Paraphrase :—

The poet Wordsworth says that the beautiful forest scenes and landscapes which are just before his eyes and are exalting his spirit were first visited by him five years before. But during these five years, intervening both of his visits their memory was not washed away from his mind. The poet says that though he had been absent continuously for five years from the spot yet they exercised their influence upon his mind and heart in the town where he lived. He says that when in the clamorous din and bustle of towns he felt tired and lay alone in his rooms, often the happy memory of those landscapes supplied him with thrills of joy which made their way through his blood and heart to his more chaste and untarnished mind and produced a calm refreshing effect.

The poet felt such sweet sensation by recollections of the forest scenes near Tintern on the bank of the river Wye. But with it he felt such joys too the sources of which he could not call up to his mind. According to the poet such joys probably exercise deep and lasting influence on the best qualities of the life of a virtuous man. They stir in him kindness love and so many other little good deeds all of which can not be collected in memory.

Now the poet believes that he has a third benefit of the contact of nature. That gift or benefit is more exalted and impressive in character. He acquires an ecstatic state of mind which he calls a blessed a mood. In that mood he feels that the burden of ignorance under which he was groaning by which he could not understand the true nature of things of the world is made light.

But more than this he feels that in that blessed mood he attains perfect peace of mind and becomes full of feelings of love for all. Those feelings of universal love guide him to the state of mind, when he feels that he has no body and bodily functions and that he is a man of soul only. In that state of estatic mental equilibrium his inner eyes becomes serene and clearly see the mystery of the world, soul and God.

Explanation—*But of..................restoration.*

These lines occur from the famous nature poem, "Tintern Abbey," written by William Wordsworth. The poet describes here how his first contact, with nature a few miles away from the Tintern Abbey affected him, even when he remained away from those scenes of nature of five years, and passed his time mostly in town and cities.

The poet says to his sister Dorothy, who also was with him in both the visits to the place that when he feels tired of the noise and clamours of town and cities and lies alone in his room, the memory of those seems which they had enjoyed five years before on the bank of the Wye river fills him with a happy thrill of joy, which he feels atonce in his blood and heart. Ultimately that sweet sensation of happyness passes to the more sensitive mind and brings him back to a peaceful and exalted state.

हिन्दी में व्याख्या—कवि अपनी बहन डोरोथी, जो उसकी उक्त स्थान की दोनों यात्राओं में उसके साथ रही, कहता है कि जब मैं उपनगरों और नगरों के कोलाहल में रुकावट का अनुभव करता हूँ और शान्ति हेतु अपने कमरे के एकान्त में लेटता हूँ तो पाँच वर्ष पूर्व देखे गये वाई नदी के तट के उन दृश्यों की याद मुझे आनन्द के एक सुखद रोमांच से भर देती है जिसकी अनुभूति एक ही रक्त और हृदय में होती है और अन्त में वह ग्रहणशील मस्तिष्क के शुद्धतर भाग में पहुँचकर पुनः शान्तिमय आह्लाद से भर देती है।

Explanation—*Feeling too..................of love.*

These lines occur from the famous nature poem, "Tintern Abbey", written by Wordsworth. In this piece the poet describes the second pleasure derived from his regular contact of nature though he cannot exactly remember the real occasion and cause of those pleasures. Yet they are very important to stir many virtues in man.

The poet says to his sister that along with the sensations sweet he feel such pleasures also, the causes of which he cannot recollect. Such pleasures play a potent and important roll in stirring best qualities in the life of a virtuous man and excite in him many little acts of kindness and love in such a large number that all of them can neither named nor remembered.

हिन्दी में व्याख्या—कवि अपनी बहन से कहता है कि उस मधुर सुखद रोमांच के साथ ही, उसे ऐसे आनन्दों की अनुभूति होती है जिनके कारणों का स्मरण उसे नहीं हो पाता है। ऐसे आनन्द सद्गुणी मनुष्यों के जीवन के उत्तम गुणों को प्रेरित करने में जबर्दस्त तथा महत्वपूर्ण प्रभुत्व डालते हैं तथा उसके अन्दर दया तथा प्रेम से सम्बन्धित इतने अधिक छोटे-छोटे कार्यों के करने की भावना भरते हैं जिन सबका न तो नामकरण किया जा सकता है और न सबको याद रखा जा सकता है।

Explanation—*Nor less I.....................is lightened.*

The poet describes here that in addition to two kinds of pleasures as described above he is gifted with a third kinds of pleasures too. He enters into a blessed mood, in which he believes that his wordly cares and axieties physical troubles are much assuaged.

The poet says that in additions to sensations sweet and unremembered pleasures he believes, he enjoys yet another kind of exaltation which is more impressives. He enters into a blessed mood ecstatic state of mind. In that mood or state he feels that the darkness of ignorance, in which he is unable to understand the mystery of this world, and thereby bears heavy load of sufferings seems too much relieved.

हिन्दी में व्याख्या—कवि कहता है कि मधुर सुखद रोमांच तथा अस्मृत आनन्दों अतिरिक्त उसका विश्वास है कि एक और प्रकार के आनन्द का अनुभव करता है जो अधिक गम्भीर तथा प्रभावशाली किस्म का है। यह एक ऐसी पवित्र मुद्रा या परमानन्द की स्थिति में पहुँच जाता है जिसमें वह अनुभव करता है कि जिस अज्ञानान्धकार के परदे में वह संसार के रहस्य को समझने में असमर्थ था और विवश होकर विपत्तियों के भार को ढो रहा था, उस अज्ञानान्धकार का गाढ़ापन हल्का होने लगा है।

Explanation—*That serene...................living soul.*

These lines occur from the famous Nature poem "Tintern Abbey" written by William Wordsworth. Wordsworth says here to his sister Dorothy that scenes of nature once enjoyed, produce many happy effects upon the heart and mind of man ever in several ways even when they are not actually before his eves. Their memory alone fills him with thrills of joy which he called in the foregoing lines as "sensation sweet." There is a beautiful example of this "sensation sweet" in his poem Daffodils :—

When in vacant or pensive mood,
In my coach I lie
They flash upon my inward eve
……………………………………………………
Then my heart with pleasure fill. And dances with the Daffodils.

The second effect of the contact of nature are unremembered pleasures which give rise to innumerable little deeds of kindness and love in virtuous men. And the third effect is that the memory of the beauties and impressive aspects of nature transports man to a "blessed mood", or transcendental state in which all his wordly sufferings seem to be gone away and all the mysterious troubled of this unfathomable world seem to be cleared up. In the words of the great Hindi poet Tulsi Das :—

यथा सुअंजन आंजि दृग सांधक सिद्ध सुजान ।
कौतुक देखहिं सैल वन भूतल भूरि निधान ।।

This blessed mood not only clears the mystery of the world but ultimately leads to that Supreme state of rapture in which the devotee forgets that he has a body and is out a secluded self and feels that he is only a mass of soul and all joy. In Indian metaphysics it is ब्राह्मी स्थिति which is the last stage of devotion and perfect knowledge of God. However, Wordsworth does not trouble God to attain that stage. He is essentially a poet and not a devotee. He reaches thereby the fight of this poetical emotions and fancies propelled by his extreme love of nature. Therefore, his ideas about that rapturous state which is almost similar to the ब्राह्मी स्थिति is termed as Poetical Pantheism. Through these lines the poet describes his state of mind in that serene blessed mood.

The poet says that in that blessed mood or divine mental state love and passive enjoyments of the beauties of nature gradually guides us to the culmination of joy (ecstatic state) in which we feel that the breath of the body and the movement of blood have stopped working. Thus, our body has become useless for me and we are alive only as a mass of soul. This individual soul is joined in communion with the greatest soul which reigns the universe.

भावार्थ—कवि कहता है कि उस पवित्र मुद्रा में प्रकृति प्रेम और उसके सौन्दर्य की सुखद तथा शान्तिदायक अनुभूति क्रमशः आनन्द के उस उच्चतम शिखर को ले जाती है जिसे परमानन्द कहते हैं। उस परमानन्द स्थिति में उसे ऐसा अनुभव होता है कि उसके शरीर के श्वास तथा रक्त संचार अपनी क्रियायें बन्द कर चुके हैं। इस प्रकार उसका शरीर निष्क्रिय हो गया है और वह केवल आत्मा के पिण्ड के रूप में जीवित है। वह व्यक्तिगत आत्मा उस परम आत्मा का अंश है जो संसार पर शासन करता है।

Notes.—The following three lines—While...........of things—state the effect of that feeling and consequent deep joy : That feeling brings a balance in life by which eyes express the perfect peace of mind. And the force of joy enables the worshipper to discover plainly all the secrets of this universe where there is perfect harmony everywhere.

Lines 50 to 68. Joyless daylight—Cheerless life. Fretful stir—Tiring and Teasing activities. Fever of the world—oppressing and unhealthy worldly activities. Have hung.......................my heart—Have weighted very heavy upon my heart. Have made my heart very sad. In spirit have I turned to the—The poet addressing the river. Wye, says that he has often remembered him for the peace and solace of his heart. Sylvan—That flows through forests. Gleams—Sights. Glimpses. Flashes. Half extinguished thoughts Dim recollections of the previous visit. Recognitions dim and faint —Many things seen in the previous visit are not well recognised. Of a sad perplexity—The poet is confused in reviving the pictures of things as they had appeared to him in his past visit. This confusion causes in him somewhat disappointment. Revives—Becomes fresh. There is life and food for future years—The present pleasure derived from the beauties of the Wye forests will supply sources of joy in future too.

Paraphrase :

Addressing the Wye river which emerges from the Plynlymmon mountains in Mountagomery shire and flows its length of 180 miles through the forests of the district of Monomuthshire, the poet says that even if whatever he has said in the foregoing lines, about the effect of love and contract of nature, be regarded as an unreliable prattle, then too on many occasions he has turned his attention and heart to the forest rambler Wye (the scenes of nature on the banks of the river which he had enjoyed five years before) for relief and peace. For example, in the be buffets of many forms of gloomy and sad circumstances, when useless and teasing activities and oppressing and unhealthy affair of the world have weighted heavy upon the pulsations of his heart, the poet has always turned his heart for solace to the river.

As the poet had visited the place after a continuous absence of five years, first he fell into a confusion. For they had forgot the forms and appearances of many things. But with the help of his half forgotten memory by and by he begins to recognise many things dimly and fainly, and with gradual lapse of time the pictures of things become clear to his mind again. With these pictures of the past which becomes fresh in his mind the poer sees new pictures of the landscape. Thus, he stands doubly pleased on the bank of the river. Though he feels that he is changed in outlook from what he was five years before, yet he hopes that the experiences of both the occasions may serve him as happy sources of joy for his future life.

Lines 68—86. Roe—Kind of deer, famous for its swiftli feet and fast run. Bounded, jumped, sprang Draeds—Fears Flying from somethings that he dreads—The poet indicates here that as if afraid of sorrows and miseries of the world he was running away into the depths of the forests to seek protection in their cool and calm shades. The Coarser pleasure—A pleasant thing that attracts by its outer form and beauty. Comparatively vulgar physical joys. Glad animal movements—As if green grass of pastures and green crops of fields please animals and they ran to feed upon them. So the poet joyfully did for sensual pleasures. The meaning is that then the beauties of nature gave only visual and sensual pleasures to the poet. He had, no idea then that they have deeper meanings too. All gone by—such attractions are no more. All in all—Everything. To me was allin all—I had nothing to do with nature except enjoying its beauty scenes as a lower of outward beauties paint—Describe. Sounding—Murmuring cataract—Waterfall. पानी का झरना जो धारा में पर्वत से नीचें गिरता है।

Haunted me like passion—Visited memory like a thing highly pleasing to my senses. An appetite—Sensual necessities of life, without seeing which I could not sit silently, Remoter charm—Inner beauty. By thought supplied—which is reached by imagination. Unborrowed from the eye—which could not be seen in concrete form without the help of the spiritual eyes. Aching joy—joys creating pain by their excess. Dizzy raptures—Intoxicating excess of delight which made the poet giddy.

Paraphrase :

In the foregoing line the poet has pointed out that he is now changed from what he was, that is his view point of cult of nature in his present in 1798 is different from that of his first visit five years before in 1793. The causes of change may be ascribed to the growth of his age and seriousness, as well as to the shock felt by him by the indiscriminate slaughter, rape and arson of the French revolution, from which, in the beginning the poet had great hopes for the regeneration of humanity guided by the noble principles of Liberty, Equality and Fraternity. Hence to describe the gradual evolution of his cult of nature the poet says what influence the nature exercised upon him when he first reached the back Wye river in 1793.

Wordsworth says that when he first reached the hills on the banks of the Wye, wild pursuits of joy were very dear to him. He ran over the mountains by the deep river side, and its solitary stream fast like a deer. His condition was like that of a man who being afraid of something wanted to run far away from it, rather than that of a man who was in quest of the thing he liked most

He went, wherever, the nature guided his way. In those day of his boyhood when he was only twenty-three, and was pleased in running like animals, only concrete beauty of nature was most appealing to him, though that fondness is now no more with him.

The poet goes on explaining his condition of those boyish days. He says, he fails to describe what then he really. The murmuring water falls persistently tickled him to visit and enjoy, their musical scenery. The loft peak, the mountain, the thick dark forests with their colours and shapes were food of his senses. The poet did not love them, with a sense and imagination that they possessed some inner beauty and significance. For he was not interests in any kind of beauty which his eyes could not see in concrets form. But that stage of his life is already passed. He says that no more he is filled with such an excess of estatic joy which caused pain and giddiness in those days.

Lines 86—112. Faint—am stunned or shocked, Mourn Bewail, feel grief. Murmur—Grumble, complain. Abundant recompense—The new gains have profusely made good the loss of the animal passions of the boyish days. Still—Silent. and music of humanity. Now the poet has learned to interpet nature in reference to the sad lot and sorrow of human beings which they silently suffer. It should be noted that Wordsworth regarded humanity as a part of nature. Harsh—unpleasant Gratting—Jarring, unmusical. Ample—Enough, sufficient. Chasten purify. Make the heart and conduct blameless. Subdue—control or restrain the excesses of life, which makes the life of the poor miserable. A presence—The universal spirit present in the suffering humanity. In plain words that presence or spirit is God itself which make its abode the heart of the poor. This is why Wordsworth made later poor men as the subject of his poetry ; such as Mischael and the Leech gatherer etc. However, it is not a new discovery of Wordsworth. People in India believe from times immemorial that God is kind to the poor hence he is called दीन बन्धु दीना नाथ etc., Disturbs—Agitates. Fills. Elevated thoughts—Loftly and noble ideas. First Wordsworth learned the elevated thoughts of liberty, equality and fraternity in the school of the French revolution, but being against by the friendish extreme of the revolution, he learned it in the school of nature by the contact of the presence of universal spirit. Interfused—Complicated, mysteriously connected with all the objects of nature and universe. Round Ocean—Entire ocean spread around the world. Mind of man—The poet explains here the interfused nature of the presence of universal spirit—The presence whose dwelling place in every object of nature sits in the mind of man also. Impels—Moves, Drives, gives, momentum to. Thinking things—Human beings, Mighty—Vast. Huge. What they half create and half perceive. The eye and the ear create things with imagination on the pattern of things seen and heard in the real world and they feel such abstract things also which are not within their each. Recognise—

Realise, Language of senses. (Undertaking things of nature through the medium of senses. Anchor—Retainer Nature—Nourisher, Protector. Moral being—Ethical existence.

Paraphrase—

The poet says that through his aching joy and dizzy raptures of boyish impulses and passions for the outward beauties of nature were lost, yet he does neither lose consciousness nor bewails nor groupless for it. For the less fetched a new gain which he frusts has compensated it well. Still he love nature, but not in the way as he used to do in his youth when he had no capacity to understand its deeper meanings. Now he has included the suffering humanity within the compass of a nature and has learned to hear their silent and sad music of occult troubles. The meaning of it is that the poet has learned to sympathise with common and poor men, who inspite of their tools and troubles lead their life beauty, courage and contentment.

Wordsworth was attracted towards the sufferings of the common and poor people through the republications slogans. But those republicans slogans later proved every harsh and grating, when messacre and murder became the order of the day and slaughter houses began to work all the twenty-four hours. Disguted with these inhuman accracities the poet bads good bye to the ways of bloody revolution and turned to nature, for which he had already an inborn attraction, intensified by the writing of Rousseau. This is what he says : I have learned to look on nature, hearing often times still and music of humanity. That music is neither harsh not discordent but of ample power to chasten and subdue. That is the way of love and sympathy for that part of nature called humanity is neither harsh not grating. The feeling of love and sympathy enable the sympathiser to lister to the suffering and sorrows of humanity as if he is listening to music. The music fills him not only with the joy of selfless service, but also purges out his heart and teachs his self-control. This purity of heart and self-control enable him to perceive a presence in nature (God). This presence fills him an estastic joy and leads him to a noble conclusion that the presence is an all pervading universal spirit.

Although the poet finds through the service of humanity the above referred presence, yet by now he has reached the plain of pantheism and pantheistic vision leads him to see that the presence a deeply interfused or mysteriously interconnected with all the objects of nature and universe. Along with the mind of man of sist in the light of setting sun in all oceans, in the moving air and in the blue sky.

The poet arises at the conclusion that the presence is a motion and a spirit, that is it gives motion and spirit (soul, life) to everything of nature. It inspires man to think about the affairs of the world and presents before his mind all the themes of all kinds of ideas. The spirit may be perceived present in all things.

Therefere, the poet says to his sisters that though changed from what he was, he is still a love of the green grassy plains, the forests and mountains, and of all the things they (the poet and his sister) look at ; the things that can been with eyes and heard with ears, together with things imagined on the basis of visual images, and things heard, from the green landscape of the Wye river where they are standing.

Now again the poet turns to his sister, and addressing her as the nurse, the guide, the guardian of his heart and soul of his ethical existence reveals to her that nature and the urge of his senses both are the catchers of his purest thoughts, holding them in balance.

Explanation.—*For I have..............and subdue.*

These lines have been taken from the "Tintern Abbey" by William Wordsworth. Here the poet describes what his new gains were after the disappearance of his thoughtless youthful impulses of enjoying the beauties of nature.

The poet says that now he has learned often to look on nature in the light of silent sad music (monotonous life) of human beings. The honest toilsome, miserable, yet contented life of the poor people is as sweet to the poet as music. That music is neither unpleasant nor jarring, but of sufficient strength to purge out the heart and to teach self-control. The poet means to say that the sad lot of humanity rouses sympathy in the heat which it pures and chastens.

भावार्थ—कवि कहता है अब उसने मनुष्य के मौन शोकातुर संगीत प्रसंग में प्रकृति से प्रेम करना सीख लिया है। निर्धनों का ईमानदार परिश्रम दुखमय है, इतने पर भी उनका संतुष्ट जीवन कवि के संगीत के समान मधुर प्रतीत होता है। वह संगीत कठोर और बेसुरा नहीं है, वल्कि उसमें हृदय को निर्मल बनाने तथा आत्म निग्रह सिखाने की पर्याप्त शक्ति है। कवि का अभिप्राय यह है कि मनुष्य का दुर्भाग्य हृदय सहानुभूति उत्पन्न करता है जो हृदय को पवित्र बनाता है।

Note.—It should be noted that later Wordsworth began to regard man also as a part and parcel of nature. Thus, in reference to man his nature is man himself and nothing else.

Explanation.—*And I have..................mind of man.*

These lines have been taken from the poem "Tintern Abbey" written by William Wordsworth. In these lines, the poet describes that while hearing the silent sea music of humanity, he comes across a phantom whose seat is every object of this universe, including the mind of man.

The poet says that while hearing the seeing still sand music of humanity : in other words while seeing poor homely men, groaning under their sad lot, with his love and sympathy the poet feels something present there, which fills him with the joy of soaring thoughts and noble feeling. He comes to the conclusion that the presence is a thing far beyond his comprehension, secretly present in the depth of every thing of the universe. The poet assumes that it lives in the light of setting sun in all the oceans, in the lively air in the blue sky and in the mind of man. What is that presence? One may call it the spirit of nature, or God or in Indian metaphysical tern Brahm. Here the pantheism of the poet speaks.

The poet means to say here two things ; first he wants that the universal spirit (God) is kind to honest and homely men. Therefore, he resides in their heart and mind secondly one can come in contact with that universal spirit which moves and conducts the universe through the love of natue which includes man also.

भावार्थ—कवि कहता है कि मानवता का मौन तथा उदास संगीत सुनते हुये दूसरे शब्दों में दुर्भाग्य के बोझ के नीचे दब कर कराहते हुये निर्धन तथा भोले-भाले लोगों को अपने प्रेम तथा सहानुभूति से चिन्तित करते हुये कवि वहाँ किसी छाया की मौजूदगी का आभास पाता है, जो उसे ऊँचे विचारों तथा उदात्त भावनाओं के आनन्द से भर देती है। वह इस निष्कर्ष पर पहुँचता है कि छाया ऐसी वस्तु है जो उनकी समझ से बहुत से परे है और वह प्रच्छन्न रूप में संसार के प्रत्येक वस्तु की गहराई में मौजूद है। कवि कल्पना दौड़ता है कि वह डूबते हुये सूर्य के प्रकाश में रहती है, सब महासागरों में रहती है, गतिशील वायु में रहती है, नीले आकाश में रहती है और मनुष्य के मस्तिष्क में रहती है। उसे प्रकृति की आत्मा या परमेश्वर या भारतीय अध्यात्मवाद के अनुसार ब्रह्म नाम से पुकारा जा सकता है। यहाँ पर कवि का ब्रह्मवाद बोलता है।

कवि यहाँ पर दो बातें कहना चाहता है। सर्वप्रथम वह यह कहता है कि वह छाया (ईश्वर) सच्चे और भोले-भाले लोगों पर दया करती है। अतः वह उनके हृदय तथा मस्तिष्क में निवास करता है। दूसरी यह कि उस सार्वभौम सत्ता का साक्षात्कार जो इस संसार को गतिशील कर संचालित करता है, प्रकृति-प्रेम द्वारा किया जा सकता है। (उस प्रकृति के अन्तर्गत मनुष्य भी आता है)

Explanation.—*A motion.....................all things.*

These lines have been taken from the famous nature poem "Tinturn Abbey", written by William Wordsworth. The poet describes here the form and activities of the above referred Presence which is the cause of the universe.

The poet says that the presence is a motion and soul that urges all the parts of the body which have the power of thinking

It presents before them all themes of all kinds of ideas. It moves everywhere though all the objects of nature.

भावार्थ—कवि कहता है (ऊपरवर्णित) छाया गति तथा आत्मा है अर्थात् उसी के द्वारा सबको गति तथा आत्मा प्राप्त होती है। वही उन सारे शारीरिक अव्यवों को प्रेरित करती है जो विचार शक्ति-सम्पन्न हैं। वही उनके पास अब प्रकार के विचारों के सब विषयों को प्रस्तुत करती है। वह संसार के सब पदार्थों के माध्यम से सर्वत्र गति करती है।

Explanation.—*Therefore am................. purest thoughts.*

These lines occur from the famous nature poem "Tintern Abbey" written by William Wordsworth. In these lines the poet describes the cause of still loving the beauties of the concrete scenes of nature thought the animal movement of the coarser pleasure of his boyish days are no more in him at all. The cause of it is that he has perceived that the presence, which he has called a motion, a spirit which rolls though all things.

The poet, addressing his sister Dorothy, says that since a presence or a spirit, roll though all things, he is still a lover of pastoral grounds, forest, and all of things that can be seen with eye and heard with ears, from the green landscape on the bank of the Why river, together with things imagined and left by them, though the animal movement of the coarser pleasure of his boyish days are no more. The poet his highly delighted to feel that now both the objects of nature and the images of his senses from the bases of his noblest ideas.

भावार्थ—अपनी बहन, डोरोथी को सम्बोधित करते हुए कवि कहता है कि चूंकि एक छाया अथवा आत्मा सब वस्तुओं में व्याप्त तथा गतिशील है; इसीलिये वह अब भी चारागाहों, पर्वतों तथा उन सारी वस्तुओं, जो इस वाई नदी के हरे तट से देखी या सुनी जा सकती है तथा उनके द्वारा कल्पित तथा अनुभूत होती है, से प्रेम करता हूँ, यद्यपि अब उसमें बचपन के दिनों के स्थूल आनन्द के उपभोग की पाशविक वृत्ति नहीं रह गई है। कवि यह सोचकर अत्यन्त प्रसन्न है कि अब प्रकृति के पदार्थ तथा इन्द्रियों द्वारा ग्रहीत वस्तुचित्र दोनों उसके शुद्धतम विचारों के आधार बन चुके हैं।

Lines 113—136. Perchance—By chance. Suffer—Allow permit. Genial spirits—Happy and optimistic attitudes—Decay—Decline, sink, Godown. In the voice..............former heart—Dorothy still looked at nature with the same spirit with which the poet did in pleasures—Old animal delights of boyhood to see the beauties of nature. Shooting lights—Dazzling splendor. Wind eyes—De Quincy the contemporary and neighbour writer of Wordsworth says that the eyes of Dorothy were wild and startling. Behold—see, find. Discover. Betary—Expose. Deceive. Privilege—Great merit. Inform—Mould, shape, Impress, Fill. Evil tongues—scandalous language, Blaming reports. Rash judgments—Blund and prejudicious charges. Sneers—Jealous taunts. Gettings—Showy and shame fit welcome. Dreary intercourse of daily life.—Dull and dismal routines of life, prevail against—harm. Disturb—Cause a doubt against Agitate. Blessings—Happiness and joy.

Paraphrase

First of all it should be noted that now all the lines from 110 to the end of the poem are devoted to Dorothy, the sister and shadow—like companion of the poet, who exercised a deep influence upon the moral and poetic life of her brother. But it should also be noted that while the poet was radically changed in his outlook and conceptions for nature. Dorothy's outlook was much the same as the poet had in his thoughtless youth. Hence in the same connection the poet talks to her. Paying his extolling tribute to her the poet says that even if nature had not enable him to deprive rapturous joy by the revelation of its soul and inner meaning his happy heart would have not been depressed any more at the loss of his impulses of the enjoyment of coarser pleasures of nature in his youthful days. For at the bank of the beautiful Way river his dearest friend and sister Dorothy is with him who is still possessed with the same youthful spirit which the poet had in his youth. It could well compensate his loss and hence under no circumstances he could be unhappy.

Therefore, the poet addresses her thus—My dear, dear friend! from your mouth I hear such words as I used to speak when I had a youthful hear. Similarly, in the dazzling beams of your untamed eyes I find the note of the same pleasures as I enjoyed in the days gone by. Here on the bank of the Wye, for short time once again I may remember that there was a time when I was in spirit, like you. Yon are the mirror of my that self and I pray to God that you may ever remain so to effect the picture of my former self. For I know that in whatsoever spirit and why one loved nature she never deceived him. It is her special virtue. We brother and sister are its examples. Since the time we began to love nature she guided our way from one joy to another. For she can mould and give such a hape to our mind, so imprint it with peace and beauty, so fill it with noble ideas and ideals that neither slanders of back bitings nor unjust and prejudicious remarks, nor the jeer and taunt, of selfish men nor unkind sham, and showy welcomes, nor the dull and dismal routines of life can dominate us or shake out optimistic belief that all we see in nature is full of happiness and joy for us.

Explanation.—*For she can................. of blessings.*

These lines have been taken from the famous nature poem "Tintern Abbey" written by William Wordsworth. Wordsworth tells here to his sister Dorothy that nature can so shape and shield the mind of man that no evil intentions, slanders and doings of wicked men can work against him nor can shake off his optimist is belief that nature does all kinds of good to man.

The poet says to his sister Dorothy that nature so shapes and shield the mind of man, so garnishes it with peace and beauty and so fills it with high ideas and ideals that neither the stigmas, nor unjust prejudicious reflections, nor jeers and taunts of selfish men nor unkind and deceitful showy welcome, nor the dry and dull routines of every day life can work against him nor can shake his optimistic belief that all we see in nature is in every way blissful to man.

भावार्थ—कवि अपनी बहन डोरोथी से कहता है कि प्रकृति मनुष्य के दिमाग को इस तरह ढालती तथा सुरक्षित बनाती है, उसे इस प्रकार शान्ति तथा सौन्दर्य द्वारा सँवारती है, तथा उसे इस प्रकार के ऊँचे विचारों तथा आदर्शों से पूरित करती है कि न तो लांछन, न अन्यायपूर्ण पूर्वाग्रहयुक्त आरोप, न स्वार्थी लोगों के उपहास और ताने, न संवेदना-विहीन छलपूर्ण दिखावटी स्वागत, न दैनिक जीवन के शुष्क तथा थकावट पैदा करने वाले सब व्यवहार, उनका न कुछ बिगाड़ सकते हैं और न तो उसके इस आशावादी विचार को डिगा सकते हैं कि प्रकृति में जो कुछ दिखाई देता है, सब मनुष्य के लिए वरदान स्वरूप है।

Lines 136—160. Solitary—Lonely, without any companion. Misty mountain winds—winds coming from mountains dearing foges. These Wilds ectasies—Youthful unrestrained passions of enjoying concrete beauties of nature. Matured—Ripened Developed. Sober pleasures—Setious types of pleasures. Pleasures derived from other aspects of nature than concrete beauties. Mansion—A large and stately building. A very big store house. Lovely forms—Beautiful shapes of nature. (The poet means to say that then she shall have no need to visit the objects to enjoy their beauty ; rather than all kinds of beauties can be stamped in her memory, and their picture shall always the present themselves before her mental eyes. Dwelling place—Home, lodging, Harmonies—Musics. Solitude—Loneliness. Isolation, Portion—Fate, Lot. Healing thoughts—consoling experiences. Tender—Delicate, subtles. Serene. Exhortations—Encourageing argument Gleams of past existence—Lustrous expressions of my attitude towards nature in the days of my boyhood and youth. Delightful stream—Beautiful and pleasure—giving river Wye. Unwearied in that service—Untired in the service of nature. Warmer love—More devoted love. Zeal fervour, spirit. Holier love—more sublime and sacred love. Many wanderings—Wordsworth was very fond of wandering. He made several tours to France and continental countrier, to Scotland, and to many places of his own country, Steep—Slopy, preciptious, Lofty cliff—High penks of mountains.

Paraphrase

Wordsworth advises his sister to bathe in the moon light and to let the foggy winds of the mountains dash against her body, so that they might shape her mind in such a way that no forces of evil and mischief would harm her in any way. He continues that the other result of it will be that in her later life by and by she would get rid of her mentality of feeling extremely joy the mere outward beauties of nature, which can be termed as animal passion, and her taste would be repened and make hear apt for serious pleasures, and all the outer heauties and impressions should be stored in her mind in the same way as things are stored in a large building. In that case her memory would be a home of all sweet sounds and music of nature. She would feel than a rapturous balance of mind. In such a state if her fate led her to loneliness or fear or pain or grief, she would remember brother and his encouraging arguments with consoling memory and substle sense of joy.

The poet goes on lecturing her. He says, if whatever has said above, by chance not be possible even then she would not suffer any loss. She would enjoy another advantage in place of it. Their meeting at the bank of the Wye river would be treasured with her as a precious memory. The poet says that if he be dead or at such a distance, from where he would not hear the voice of his sister nor detect through her wild and startling eyes, that youthful Wordsworth of five years before is there, in that case she can never forget that both brother and sister stood together of the bank of the pleasing stream of the Wye river, where her brother, an untired devotee of nature had reached there with the sole, purpose, of the worship of nature ; likewise she cannot forget that this time her brother and reached there with a more ardent love, with a far more enthusiastic spirit of more sacred and serene love, after extensive tours and a gap of many years. Therefore, on this occasion the forests, standing on the slopes of the mountains, the tall rocks and peaks of mountains, the green meadows and landscape seem more lovely to him for both reasons that he himself is a veteran lover of nature and that his sister loves such scenes deartly.

QUESTIONS AND ANSWERS

Q. 1. Give a critical appreciation of the poem "Lines Composed a few miles above Tintern Abbey", in short form called "Tintern Abbey", or evaluate the poem.

Ans. The poem is monumental work of Wordsworth and the longest of all his nature poems. Wordsworth is known as the greatest poet of nature of English language. Truly speaking probably that is no such a great poet of nature in any language of the world, who might have selected the sole theme of nature for his poetry.

Wordsworth was not only the greatest poet of nature, but also the greatest poet of the romantic revival movement of English poetry. Hence both love of nature and romance are the chief characteristics of his poetry. No doubt love of nature is one of the traits of the romantic poetry and more or less nature is dealt with by all the romantic poets of his age, yet Wordsworth is the High priest and greatest expounder of the philosophy of nature.

Wordsworth was an inborn lover of nature. His love was intensified in his very early the beauties of nature at Hawkshead. Later it was much more intensified by the writings of Rousseau and his slogan "back to nature". Therefore, when the French revolution, which the poer first fervently supported for its republication ideals, entered its worst phase and arson, rape and slaughter become the order of the day, he was much shocked and horrified at the news, and went to the beautiful Valley of the Wye river to seek solace in the lap of nature, it was his first visit to the place in 1793. The poet relates his experiences in the following lines :—

Whe first I came among these hills ;
When like a roe.
I bounded O'er the mountains, by the sides
Of the deep rivers and the lonely streams,
Wherever nature led ; more like a man
Flying from something that he dreads.

What did the poet ? It was a hidden dread—the horrors of the French Revolution which he was trying to forget by enjoying the concrete beauties of nature.

However, the beauty and greatness of the poem does not lie in the fact afraid of the ways of world the poet went to find relief in shelter of nature, but in the gradual development of the outlook of the poet towards nature, which he relates to his sister Dorothy, when after an absence of five years he visits the Wye Valley again in 1978 with her.

The first thing the poet says to his sister that though practically he had been absent from the place continuously for five years yet virtually he was never absent from there. For it is an attributes of nature that she always presents before the mental eyes of one who had ever enjoyed her beauties some times in the past. When he is in some mental disturbance, the memory of the scene produces a soothing and peaceful effect and thus refreshes the mind.

Secondly with this tranquil restoration one feels such joys the causes of which do not flash in the mind. These pleasures prove very reformatory of virtuous and kinds deeps.

Thirdly by and by man is transported such sublime state in which he discovers all the mysteries of the world and attains such rapturous and blessed mood in which he is totally foregetful of the existence of his body and realises himself as a mass of mere soul.

Now the poet feels that it difficult for his sister grap an abstract lofty idea like that of blessed mood. For she is still an enjoyer of the beauties of nature with animal passions as he himself was when he first is visited the place. Therefore he impresses upon her that if she is unable to believe whatever he has said, she should at least belive that nature affords lasting peace to disturbed minds, and that with present pleasure, it supplies food for future pleasures also.

The poet says to his sister that there was a time when he also had the same outlook for nature as she has at present. But by and by it natured and his boyish spirit left him. But in its place he learned to hear he still sad music of humanity and through it he preceived a presence which rolls through all things of nature. Therefore, he is still a lover of all scenes of nature which is the anchor of his present thoughts.

However, he is not puzzled to see in his sister the animal passion for enjoying nature. Rather than he is pleased to see it in her. For it fills him with joy of a sweet memory that in the past he also possessed the same spirit. Therefore, he enhorts her to persist in her love of nature ; for nature can so mould her mind that no harm of any kind would touch her optimistic belief. Thus, by and by the beauties of nature and her healing effect, may premiated in her blood and would be source of perpetual joy. In that case if ever he is separated from her, she would remember that on the bank of the Wye river her brother had exhorted her so.

Thus, the ideas put forth by. Wordsworth, are most original in the whole range of world literature. No poet or philosopher before or after him has propounded the philosophy of nature in such an original way. The contemplation of nature leads the poet to that blissful pantheistic state of mind which in ancient times Indian Yogis could attain by Samadhi.

Romantic touch

Wordsworth was not only the greatest poet of nature, but also the leader and greatest poet of the Romantic Revival Movement in English poetry. The following were the traits of romantic poetry :

- Appeal to emotion and imagination
- Love of nature
- Democratic idealism
- Humanitarianism
- Supernaturalism
- Mediaevalism
- Passion for Greek my thology, art and beauty.
- Simplicity of diction
- Lyricism

All these traits are more or less found in the poery of all the romantic poets including Wordsworth. Wordsworth left supernaturalism to be dealt with by Coleridge. Similarly Keats is the greatest love of Greek mythology. Other points have been dealt with at length by Wordsworth in his different poems. Now we have to consider these traits in relation to his poem "Tintern Abbey."

(a) Emotion and imagination.

The romantic movement was a reaction against the dry intellectualism of the classical period, so it is natural that romantic poetry be full of emotion and imagination. Though the general tone of "Tintern Abbey" is ethical yet the ethical ideas are preached through emotion and imagination which the poet calls the language of senses :—

> Of all the mightly world
> Of eye, and ear—both what they half create
> And what perceive, well pleased to recognise
> In nature, and the language of the senses
> The anchor of my purest thoughts.

(b) Love of Nature.

Nature is the greatest theme of Wordsworth's poetry and Tintern Abbey is its greatest example. Tintern Abbey is exclusively and solely devoted to nature, where he treats the subject in a marvellously original way. It is a detailed exposition of his ideas about nature and foundation stone of all his nature poetry : for the Prelude etc., were written at a later date. Although nature was a subject of all the romantic poets, yet no other poet has dealt nature in such a masterly and philosophical way in relation to man.

(c) Democratic idealism.

Wordsworth was an inborn democrate. This was why in the beginning he was much allured by the solgans of the French revolution. But when the extremes of the revolution shattered his hopes he learned the still sad music of humanity through the lessons of nature, whom he regarded as the best teacher who never betrays her love. He deplores the undemocratic pursuits of his countrymen in his famous sonnet. "The world is too much with us" and invokes the spirit of Milton to establish social harmony.

(d) Humanitarianism.

As a man Wordsworth was a stern moralist of a saintly and pefectly humanitarian nature. His hearing of the still sad music of humanity is an illustrious examples of his deed sympathy for the suffering humanity. His other poems like Michael, Matthew and Leech gatherer etc., will illustrate how profound love he had for the poor homely people.

(e) The love of past or mediavalism of the poet can be traced in his other poems. However, in the present poem too the mention of the Tintern Abbey is a specimen of that love. The stately Abbey, which stands on the bank of the Wye river, in the district of the Monmounthshire was built in the mediaeval age, between 1269 and 1287 by Roger Rigod the then earl of Norfolk. It is five miles north of Cnepstow. For a long time the Abbey was in possession of the Duke of Beanforth. For a long time it lay in a ruined condition. But in 1900 the British Government got it repaired. Since then it is the property of the Crown.

(f) Simplicity of diction.

In his Lyrical Ballad Wordsworth set simplicity of diction as the Chief Characteristic of the romantic poetry, so that it might appeal to common people. Accordingly all his poems are so simple in diction and language that many of them taste like prose pieces, though all are charged with noble thoughts and ideas. He never used hackneyed words of phrases. The poem "Tintern Abbey" is marked with that quality. However, it is the general characteristic of all the romantic poets.

(g) Lyricism.

However, like the simplicity of diction lyricism also is a general quality of all the romantic poets. Shelley in the best singer. But it should also be noted that Wordsworth was the greatest writer of sonnets ; besides he has written many Odes and small lyrical pieces. His Tintern Abbey too though a very long poem fall in the category of lyrics. The poem has been written in the blank verse or ten syllabled Iambic lines which are full of music. However, the music of the serene atmosphere and noble ideas is more attractive than music of the movement and sound of meters.

Q. 2. Trace the development of Wordsworth's thoughts and attitudes towards nature as found in his poem "Tintern Abbey."

Or

Describe Wordsworth's three stages of contemplation of nature with reference to his poem "Tintern Abbey".

Or

Throw light on the originality of Wordsworth in treating nature, with reference to his poem Tintern Abbey.

Ans. Nature has always been a source of inexpressible joy for mankind. Sages and thinkers have ever sought its soothing shelter for calm and peaceful meditation and contemplation. Poets too have ever been attracted towards its beauty and mostly used it as a stimulating force to the amorous feeling of lovers. Many poets have treated it as sharing the different moods, joys and sorrows of mankind. But no poet of any country or any language ever treated nature as Wordsworth did it. His treatment of nature is marvellously original. For him nature is possessed with a spirit and is the greatest teacher and benefactor of its worshippers. Lines composed a few miles above Tintern Abbey is his first essay, revealing his attitude towards nature, for its manyfold merits, which he experienced in various stages. The stage described in the poem are thus : first, the coarser enjoyments, of the beauties of nature with animal passion ; second, the soothing ennobling and enlightening effect of nature by the glimpses of scenes enjoyed in the past. This effects leads to the conclusion that the present pleasures of nature provide sources for future pleasure too ; and the third, hearing the silent sacred music of humanity, which *elevates him to the plain of pantheism.*

For the rest of the answer see the main ideas of the poem in question No. 1.

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Q. 3. Describe Wordsworth as a poet of nature ?

Or

Wordsworth was as much, if not more, the poet of man, as of nature, and the poetry of man took in his hands as great a development as the poetry of nature. Discuss.

Or

Write an essay on Wordsworth's attitude towards human life.

Ans. (Poetry of nature) Wordsworth was the poet of nature, the greatest poet of nature not only of English but of any language of the world. For no other language of the world produced of poet of such an originality, ability and queer out look as Wordsworth did. He was an inborn lover of nature. Therefore, the slogan—back to nature—of the French Social Philosopher and write found a congenial home in his heart. For, like, Rousseau, Wordsworth too disliked the luxurous and artificial way of city-life and loved the country side with its peasants, simple, homely poor people breathing in the lay of nature. This was why he was attracted by the republican principle of the French revolution which led him to support it whole heartedly.

But although Wordsworh regarded himself as a follower of Rousseau, yet he was not quite identical with him. He had his own independent views. In fact, he was Rousseau moralised, spiritualised christianised, Anglicised, Victorianised and transformed into a poet by superior powers of imagination. With greater spiritual feeling and finer poetic insight Wordsworth has spiritual the concepts of nature and freedom, till they sometimes appear like concepts of Indian philosophy.

The three cardinal points in Rousseau's teaching furnish respectively the three different themes of Wordsworth's poetry viz. :—

(i) The poetry of nature.

(ii) The poetry of man is relation to nature.

(iii) The poetry of Man in relation to men.

To these convictions, says Mr. Hertford penetrate Wordsworth's work ; the dignity of man himself, and the moral and intellectual strength which comes to man in communion with nature. Before Wordsworth appeared there had already taken place in the eighteenth century a Return to nature, and a return to the dignity of man, which some critics call the beginning of revolt against the classical tradition of Dryden, Pope and Dr. Johnson. We see signs of this return to nature in the Writing of James Thompson, John Dyer, William Shenstore etc. and we find it emphasized still more in the works of Cowper, Blacke, Burns and Crabbe, as.

God made the country and man made the town. And in Burns and Crabbe there is a definite return to the dignity of man as man.

The rank is but the guinea's stamp.
The man if gold for all that.

But Wordsworth interpreted both the dignity of man and the return to nature in a new subtle and profound manner, all his own In Wordsworth there is no absolute division between man and nature. But in nature and in man he saw the hiding places of infinite power :—

Whose dwelling is the light of the setting sun,
And the round Ocean, and the living air,
And the blue sky, and in the mind of man.

His thoughts were some times engaged on the infinite power dwelling in nature, and the some time on the infinite thought and goodness of man. To Wordsworth nature is veritably alive, speaking in a many voiced language—mighty, some of things ever speaking—and impressing the minds of men who met her with an open mind—who opened their minds to her "with a passiveness" :—

That we can feed this mind or ours,
In a wise passiveness.

This wise passivenss causes us to enter in to the blessed mood in which the affections gently leap us on :

Until the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body and become a living soul.

The visible effect of this wise passiveness illustrated on Lucy in the "Education of nature". The idea of wise passiveness was a unique contribution of Wordsworth to English poetry.

Therefore, the dairy, the celandine, the thorn are to him living friends and companions. The meanest flower that blows can give him thoughts that lie too deep for tears. The dancing daffodils stretching for miles on the lake side, all suggest emblems of some thing in human life. The riot of colour and fragrance that we find in Shelley and Keats is no where to found in Wordsworth. He rarely refers to the fragrance of flowers as Shelley does in the sensitive plant. But as Shelly's sensitive plant partakes a spiritual life, a moral quality belongs to Wordsworth's flowers and trees. His greatest passion in this line is "Yew Trees". It was his faith, that flowers and plants had life and sensation, like livings things.

Like flowers, animal life too attracted the poet. About birds he wrote beautiful lyrices ; about dogs several such lyrics as Fidelity. Tribute the memory of a dog. A favourite dog etc., were written. The Doe, in the white Doe of Rylstone is half human, half mystic. In Hart leap Well, we have a noble tribute paid to a deer.

Wordsworth loved common things, because they were common, but he managed to find something uncommon or ideal about those common things. In other words some rare and strange aspect of familiar and commonplace things always managed to catch his imagination. Thus, his speciality was to discover the uncommon in the common and find beauty and romance in ordinary aspects of nature.

Wordsworth loved the wither and lander` aspects of mature's beauty among mountains likes and forests. The power of the wild to refresh and elevate the soul of man was never thus sung by poet or philosopher till Wordsworth arose. As a mere boy he had noted the infinite variety of natural appearances not yet mentioned by previous poets. The most outstanding aspect of his personality is his natural genius and liveliest sensibility for beauties of sight or sound. But is it seldom that he pictures forth merely the beautiful object before him. His usual procedure is to make these beautiful objects as a starting point for meditative thoughts, ruminating, chewing the end of thought from the outside objects into his mind, from his mind outwards to the outside object. We see this rumination or meditation in the Matthew poems, Yarrow poems, and the Ode to Lycoris. Wordsworth succeed in making this meditation musical.

This meditation some times leads to great heights of absolute vision, as in. There was a boy and in Tintern Abbey :

> A presence that disturbs me with the joy
> of elevated thoughts............................
> ....
> A motion and a spirit that impels
> ....
> And rolls through all things.

Wordsworth draws a moral or philosophy from the simplest thing in nature :—

Once impulse from a vernal wood
Will teach you more of man,
Of moral evil and of good
Than all the sages can.

The skylark, the daffodils, the lesser celandine, the cuckoo, the daisy etc., all give him a moral lesson. Communion with nature gave to Wordsworth access the World of divine reality behind nature which you cannot reach by reason. Thus he became a mystic. To a heart that watches and receives nature is the greatest teacher. Wordsworth believed that without self-control, a life in-obedience to nature might carry a man to excess and that trusting nature was not enough. Ruth shows the effect of the tropical abundance of nature in preventing a man's character. The affliction of Margaret carries a similar warning.

Trusting—nature is not enough. In a later development of the idea of poet against wise passiveness, the later experiences of the poet revealed that mind is above nature and it can not remain passive before her. Therefore, in place of wise passiveness he devised the theory of Watch and Receive".

The spiritualising of aspects of nature in the special features of Wordsworth's poetry. It is to be found no where else in the whole range of English poetry.

Poetry of man in relation to nature.

It has already been pointed out that generally Wordsworth made no demarcation between nature and man. Yet to draw out sterile qualities of human heart and to throw light on the dignity of man be treated the subject independently too. Rousseau indicated the dingity of the peasant ; Wordsworth does the same. Rousseaus, deunciation of the luxury of tne rich finds a symopathetic echo in Wordsworth. But he does not taint his poetry with the levelling spirit of the French revolution. Its place is rather taken by the ideal of plain living and high thinking. But some of the revoluntionary spirit still continues in Wordsworth. His heroes and heroines are peasants, shepherds, beggars, pedlars, waggoners and even a leech gatherer. He does not feel any sort of humiliation in company with Alice Fell, or the idiot boy or Peter Bell. He treated of rustic life not in compliance with any theory, but because he found in that condition the essential passions of the heart to find a better coil to grow in and flowerish. Some readers are however repelled, by the universal peasantry of Wordsworth's creation and hanker for a touch of romonce. But in Wordsworth you do not meet with a Gardener's daughter or a Milter's daughter as in Tennyson. We are placed in tragic touch with the toil of the peasant—in Michael, in Margaret, in the Brothers, in the Leech gatherer, and even in Lucky Gray.

Even Wordsworth's theory of diction—The language of real life—springs from the same cause, the love of the peasants.

In his poetry of man Wordsworth has directed his attention towards children also. His poetry about childhood is very important. We may regard it as Poetry of nature of Poetry of man. Outstanding examples are the Lucy poems. We are seven, Alice Fell. There was a boy and to H. C. etc. His Scottish tour of 1803 produced the best of Girl lyric viz. The High Land Girl or The Maid of Inverswail. The solitary reaper and she was a Phantom of Delight etc.

The best of all his child poem is the Immortality Ode, which is as one of the best person of English literature. The child fills Woodsworth net only with a sence of joy too see his innocence, but with a sense mystery of reverence. The child is father of man, the seer is haunted for ever by the Eternal mind. The reverence is based on remembrance of his poet's own childhood. This child is nearer so God from whom we come. The child brings trails of glory from heaven. The child life is the hiding place of man's future power Reverence for the child mind is a part of the cult derived from Rousseau. Wordsworth seldom takes notice of other categories of men including historical personages, for they do not show intimate connection with a effect of nature Poetry of man into men.

As regards relation between man and man Wordsworth wept to think "what man has made of man". Man alone, he says, has destroyed nature's plan. The ideas too are echoes of Rousseau. Rousseau insisted out the equality and liberty of the individual. In the first flush of his republicanism. Wordsworth believed in the solidarity of human race did not become a passion with him as it become with Shelley and Byron. The time when he gave up republication altogether and along desparately to the conservative forms of monarchic government and the Orthodox system of the Anglican Church—giving up his liberal principles—both the liberal pantheistic theism in religion and the political advance of the lower classes of England. He becomes more and more an individualist. His love of liberty and independence finally centralised into the liberty of the English people, which is revealed by his political sonnets. The Youthful advocate and of the french revolution lived to oppose catholics, Emanicipation and the Reforms Act of 1832. But by that time Wordsworth of the poet was really dead; a new Wordsworth had arisen in his place. But the peasant heroes of the older wordsworth are lovers of liberty and independence, though they have not heard of Republicanism, Mechael and the Leech gatherer are in their way heroic men who stand for their independence. For, that is 'Wordsworth's final idea of freedom and independence—"freedom is one self", under all circumstances and forms of government. The easily idea of the unity and progress of human race are lost in the nature of Wordsworth. The quest of the nature of Wordsworth in all his poetry is to find out way by which, amid of difficulties, a human soul might find peace and inward freedom, standi on no higher ground than the common ground of simple humanit Ultimately out of his belief in the spiritual greatness of the commo man. Wordsworth attained an optimistic faith that all is for th best in the world of man, inspite of seeming evil and contradiction

Q. 4. Write an essay on Wordsworth as a romantic poet.

Or

Throw light on Wordsworth's contribution to romantic movement in the field of poetry.

Or

Consider Wordsworth as one of the numerous sonnets of Rousseau who from the battalion of romanticism in England.

Ans. Almost all the ideas about nature and man which ar expressed in the poetry of Wordsworth were inspired by Rousse the great thinker and social philosopher of France. It was hi slogan of liberty, equality and fraternity which paved the way fo the French revolution. Along with it has message was to return t nature which become the greatest the theme of Wordsworth' poetry.

But it was no only Wordsworth's who was influenced by th ideas of Rousseau numerous written and poets of England followe his precepts, .especially the younger generation of the romant poets who found the key of emancipation of humanity in the idea of the French revolution. Thus, they can virtually be ranked a sons of Rousseau in England.

However, the case with Wordsworth was quite different. Al though he was deeply influenced by Rousseau, yet he did no follow him blindly. He spiritualised and humanised his concep and expressed them independently with the luster of his own unco mmon imagination. Accordingly he looked at nature as a heale reformer and teacher, possessing a universal spirit interfused wi all the objects of the physical world and rolling through every thin

The supporter of the French revolution, which rose again the aristocracy of France. Wordsworth started a revolution again the aristocratic poetry of the classical age of Dryden and Pope. H disliked the lay and heckneyed words and phrases of the classica poetry, which pitiably lacked the warmth or emotion and imagina tion, and groaning under the cold burden of intellect sang, th praises of the rich classes is. Wordsworth declared that the mind o man is his haunt and the main region of his song. Thus, he chos common objects of nature and common men as the subject of hi poetry and attaching to them something uncommon and impressi made the common language of the common men as the medium o expression. This movement started by Wordsworth in the field o English poetry is called the Romantic Revival movement of whic he was the leader. He, in collaboration of Coleridge fixed the rules for the new poetry in the preface of the Lyrical Ballads.

Rest of the answer see in the latter part of the answer of Ques. No. 1, with the heading "Romantic touch".

Q. 5. Write a note on Wordsworth as a didactic poet.

Or

Write an essay on Wordsworth as a teacher and his message to humanity.

Ans. Wordsworth's conception of a poet was a lofty one and he expressed his sense of the loftiness of the poet's mission in the Recluse. Book I in a passage :

> If thou, indeed, derive thy light from heaven.
> Then to the measure of that heaven born light.
> Shine, poet, in the place and be content !

Wordsworth took his vocation in earnest. He felt like Milton that he was a dedicated spirit, whose inspiration did not come from himself. He considered himself as a prophet and poet, as well as teacher, He composed poetry in the vein of a teacher to convey his prophetic message to the humanity in general. For example in Tintern Abbey he explains the aspects of nature to his sister as a teacher does to a pupil. In the same way all his peoms have been written in a spirit that the World may learn something new and good and be profitted. He thought it his vocation not only to please but also to teach.

"Every great poet", he said, "is a teacher, I wish to be considered as a teacher or as nothing else". The critics of his day remineded him that the end of poetry is to produce pleasure. He answered that an original poet has to create the taste by which he can be enjoyed. He must create a new pleasure and a new way of enjoying it. This sort of taste is created by the widening of the sphere of human sensibility ; and it is the characteristic of true genius in the fine arts to be always introducing a new element in the region of human consciousness. In spite of continued neglect and ridicule, had an invincible faith that his poetry discovered the truth of nature in some new way and that it was found to make an audience for itself, by reason of its widened sensibility, its fresh discovery of the truth of nature and the new pleasure it created. But to discover something fresh and original in the manifold beauty of nature and in the mind of men and to teach or communicate it to his readers, be thought his mission of life. He found new joys in the common place things in nature and in the human mind, and this was his mission to find and to communicate. He must sing and communicate, let him though find fit audience but few.

The claim the sets up for himself to be a teacher has another circumstance that conspires to make him unattractive. A teacher is a bore and a prig and this character cannot be easily detached from wordsworth's poetry, Let nature be your teacher is the slogan of "Expostulation and Reply", of "The Table turned", of "To my sister" and several other poems ; let Wordsworth be your teacher is the general slogan and summary of what this "Bard of Nature", wrote, and however much the reader may respect such a bard and such a teacher, he cannot love him for any length of time.

But then there are others, who can overcome the first natural recoil from Wordsworth's plainness, he sterness, his sermonising, the sense of absurdity or incongruity.

4

B. P. Shelley

(1792—1822)

His Life and Works. The poet Shelley was the eldest son of the narrow-minded representative of an old country family—The Shelleys of Field Place, Sussex where this "brilliant, wayward, ill fated youth" was born on August 4, 1972. In his childhood, Shelley was a mischievous, lovable lad of independent, energetic, generous disposition, with large beautiful blue eyes, long bushy hair, delicate feature and strong slender figure. His hole appearance breathed an animation, a fire an enthusiasm, and a vivid and preternatural intelligence.

Shelley's early education was given at home in company with his sisters. In 1802, he went to school at Sion House. Brentford where he was looked upon as "a strange unsocial being." Three years later he joined Eton School. His school experiences were somewhat unfortunate. He hated tyranny and brutal force, and the system of flogging that was prevalent in the school. He did not like his tutor, whom he called as one of the dullest men in the establishment." His experiences at Eton led him to think that the world was full of injustice and tyranny, and it way while a school boy at Eton that he took the view—

"I will lie wise
And just, and free and mild, if in me lies,
Such power, for I grow weary to behold
The selfish and strong still tyrannies
Without reproach and check."

(The Revolt of Islam)

And this view he tried to keep till the end of his life.

During these school days, he learned the classics, and became a Greek scholar. He wrote many poems and two romances but all of them were immature in thought and crude in workmanship.

From Eton, he want up to University, College, Oxford in 1810, revolutionary in spirit and bitterly opposed to the existing system of society. Here he was very enthusiastic in his studies, specially of poetry, philosophy any classical literature, but his free religious opinions brought him in conflict with the authorities. He spoke and wrote with frank independence. He hated Christian dogmas, and wrote his famous pamphlet. **The Necessity of Atheism"** which cau considerable friction with the authorities. He was expelled fr Oxford, and in the company of his friend J. Hogg, he left London, with the impression that the world was against him, a he ought to be henceforth against the world.

After his expulsion from Oxford, Shelley's father refused h entrance to his house, and he was obliged to live for Sometim hand to mouth existence in London, till his father was persuaded allow him £ 200 annually. It was under these rich and affluent c cumstances, that Shelley married Harriet Westbrook, who wa class friend of his sister. Shelley's Marriage with his girls, who of a much inferior, Social status, further alienated this father. first they appear to have been quite happy. "My wife" says She "is the partner of my thoughts and feelings".

Always on the side of liberty in 1812 the cause of Cath Emanicipation in Ireland claimed Shelley's attention and with wife and sister he crossed the channel. **The address to the Ir People** was printed and circulated, but was not warmly receiv After a brief sojourn, they returned to London where Tanthe, t first child, was born in June, 1913. The second boy was born Bath the following year.

Shelley's Second Marriage. Leaves English for Italy. In 18 Shelley met the political philosopher Godwin whose political radical views had considerably influenced the poets in his coll days. Gradually, he began to grow cold toward his wife Harri and developed a feeling of love for Gadwin's daughter Mary, a of sixteen "fair and fair haired, pale indeed, and with a pierc look" He married Mary Godwin and left Harrier who commi suicide after two years. This roused bitter criticism against poet. Smarting with indignation, worried in mind ill in body, socially ostracised, Shelley and his wife left England in March, 1 with no prospect, of returning to a country where 'I am regar as a rare prodigy of crime and pollution whose look even m infect."

The four years of his life in Italy (1818-1822) represent flowering time of Shelley's genius. Besides immunerable ly Shelley wrote in Italy his famous **Julian and Maddalo'** in 1 which gives a fine penportrait of Byron. In the next years produced his two great works, in two distinct spheres. The first the lyrical drama **'Promethens Unsound** which is essentially dream cast in form, but with hardly any action, and consis really of a series of the ineffable lyric which Shelley alone c write. The other work was a great tragedy"—**'The Cenci'** w was founded in a tragic event in a famous medieval Italian fam It is a great tragedy, and W. M. Rossetti, writes about these famous works in glowing words. To have written **'Prometh**

Unbound' is to be one of the World's immortals, to have written 'The Cenci' is to rank among the Englishmen least distinct from Shakespeare."

1819 saw the birth of many of his beautiful lyrics, such as 'To the Skylark', 'No Naples', 'The Cloud' and 'To Liberty' that have won for Shelley a lasting place among the greatest lyrical poets of England. These lyrics were followed by 'The witch of Atlas, (1820), 'Episychidion' (1821), Hellas' (1821) and the beautiful and impassioned elegy 'Adonais' (1822) written on the death of Keats.

The year before his tragic death, Shelley was living a quiet, studious life at Pisa, translating Spinoza. He was interested in boating and swimming. He never learnt swimming, but water exercises have such a great fascination upon him that he was never, happy away from it. To float paper boats was one of his favourite hobbies. On 18th July, 1822, he paid a visit to Byron at Leghorn in the company, of his friend Mr. Williams. When he was returning the weather was stormy and the sea rough. The boat. Ariel, capsized and Williams and Shelley were both drowned. The body of the poet was, however, washed ashore after a fornight, and burnt in accordance with the quarantine Law of Italy on a pyre in the presence of Byron, Leigh Hunt and Trelawney and his ashes were buried in the Protestant cemetry at Rome.

The fine spirit that had animated us, and held us together is gone, wrote Trelawney, and in the same mournful tone T. L. Beddoes recorded, "what would he not have done if ten years more had been given to him ? How many springs will blossom with his thoughts. How many fair and glorious creations be born of his one extinction.

An estimate of Shelley as a poet.

The following are Shelley's characteristics as a poet :—

(1) His Limitations.

Shelley is not a conscious artist like Keats and the artistic from of many of his poems is accidental rather than deliberate. His narrative power is weak in a poem like. *The Revolt of Islam* he shows what a poor story-teller he is. His description are away from reality. They are visionary. Shelley also lack 'sense of humour'. In the '*Lines Written among the Euganeam Hills*' his descriptive power has full scope.

(2) His Lyricism.

As a lyric poet, Shelley is unsurpassable. Shelley's lyrical quality is as unque as Shakespeare's dramatic quality. "Shelley is always tending to be lyrical ; Alaster is meant to be a narrative poem but abunds in lyrical passage, prometheus Unbound and Hellas are lyrical dramas, the best things in them being the lyrical pieces. His best work is not to be sought in the occasional ly poems. Unlike most other English lyricists. Shelley does not p tray sexual emotion in his lyrics. There is spontaneity and musi rush in his lyrics.

(3) His Hellenism.

Shelley was a scholar deeply read in Greek poetry and phi sophy and from the Greeks, especially. Plato, he had imbib many or his ideas whose reflections abound in his poetry. In t style, there is classical simplicity. It is austere, familiar with artifice.

(4) His Descriptions.

Shelley's descriptive power is remarkable. The beauty "*Alaster*" owes much to his narrative power. His descripti shows that he was keenly appreciative of the beauty of exter natural *e.g.* "*The Sensitive Plant*", but he generally tries to f higher thoughts in Nature. Shelley's description more than th of any other poet are ethereal and vague and although they imp the imaginations they convey too distinct a picture to the mi Shelley takes pleasure in describing clouds tempests seas and rediant heavens, and hence his descriptions are rarely quiet restful.

(5) His attitude to Nature.

"Shelley believe like Wordsworth in a sort of patheism holds that all universe is alive and that every part of it has its particular life ; in the whole." But his poetry of nature lacks intimate familarity with earth's common things which we fin Wordsworth and Keats. His greatest of all nature poems is "*Ode to the West Wind.*"

(6) His Style.

Although Shelley's peculiar excellence is in the lyric, the i lectual greatness of his work can be fully seen only in his lo poems, like "*Adonais.*"

In lyric poem his style is simple and passionate. He is most poetical of poets and he has most poetical of styles, often attains in his style the ideal of "classical simplicity ; Keats he neither surprirses us by a fine excess' nor does he ever rift of his subject with ore.

(7) His poetic Ideals.

The first note of Shelley's authentic poetry is pure and in asprations". He is essentially the poet of the future, of a glo ega when love will reign and tyranny will be unknown. Sh hada "passion for reforming the world" a passion manifeste many of his poems. The hatred of tyranny, the overthrow of tyrant, the love of liberty, the regeneration of mankind—these are the ever-recurring notes of his poetry.

(1) Him Atheism.

Shelley's atheism was, in fact, only the denial of the mechanical deity of the current theology ; "the hypothesis of a prevailing spirit coeternal with the universe remain unshaken."

(9) His Imagination.

In his earliers years Shelley put no check upon his opulent imagination, and his work is often over-burdened and made obscure by the profusion of his thick-coming fancies.

Shelley as a Lyric Poet

Shelley is the greatest lyric poet that England has produced. His lyrical power is equal to the highest to be found in any language As Shakespeare is unsurpassed in Tragedy, Shelley as a lyric poet ; always his banner is on the top of English Parnassus. "In none of Shelley's greatest contemporaries was the lyrical faculty so paramount ; and whether we consider his miner songs, his odes of his more complicated choral dramas we acknowledge that he was the loftiest and the most spontaneous singer in our language" (Symons). His intensely imaginative and sensitive nature was aptly responsive to the lyric, and into lyric, both personal or impersonal, he poured the best of his poetic genius. Shelley's soul came out in his lyrics. His heart flowed out in his songs. His very personality melted into his song until he ceased to be a man and become a voice lyric incarnate."

Shelley's lyric strain is noticed in almost all his longer poem—*Prometheus Unbound'*, *The Which of Atlas" and 'Episychidian,* but his shorter poems are the best embodiment and expression for his lyrical faculty. *The Cloud'*, *'To A Skylark'*, *'Ode to the West Wind'*, *'Liment O Word'* ! *O Life* ! *O time* are lyrics worthy to be remembered. These lyrics of Shelley contain in the words of Saintsbury, "things absolutely unsurpassed, only by a few other things as perfect as themselves.

Broadly speaking we can divids Shelley's lyric into three groups : Love lyrics, nature lyrics and miscellaneous lyrics. His love lyrics, are generally sad and reveal the ever-changing and vague character of his passion which was too ideal to find realisation in life. They are not so much addressed to individual as to an ideal or a vision. The element of sex is strangely abset from his love lyrics.

In his nature lyrics such as *'The Night'*, *'The Cloud'*, *'The West Wind'* and *'The Skylark'* we find his peculiar myth-making faculty. On *'The West Wind'* the blue-Mediterranean lies in dreamy sleep like a huge giant.

"Lulled by the coil of his crystalline streams
Beside a Pumic Isle in Baiaes bay".

Most of the nature lyrics serve as symbols for his own emotional patterns. *'The West Wind'*, becomes the symbol of Shelley's prophetic futurism ; *The Cloud* symbols the egotistic and interospetic aspects of Shelley's consciousness.

Almost all the lyrics of Shelley are characterised by autobiographical touches, 'Edmund remarks' : "Of none of our English poets can it be more truly written that his life and his work are at one than of Percy Bysshe Shelley". Whenever he thinks of himself he fines that he has nothing to live for—

"Nor fame, not power, nor live, nor leisure
Other I see whom these surround,
Smiling they live and call life pleasure
To me that cup has been dealt in another measure."

In his *'Ode to the West Wind'* his personal cry becomes very piercing ;

"O lift me as a wave, a leaf, a cloud,
I fall upon the thorns of life. I bleed."

How pathotic these lines are :

"O World ! O Life ! O Time
On whose last steps I climb
Trembling at that where I had stood before
When will return the glory of your prime ?
No more—Oh, never more !"

The note of pathos is almost a constant feature of Shelley's personal lyrics. He life's anguish finds a vehement expression in his lyrics. In the famous lyrics, *Julian and Maddal*, (1818) Shelley writes about his personal grief.

Most wretched men.
Are craddled into poetry by wrong,
The learn in suffering what they teach in song.

Another outstanding quality of Shelley's lyric is its unique spirituality. It is the outcome of Shelley's passionate intensity piety of soul and purity of inspiration. The etherical quality of his lyrics makes his finest works somewhat abstract and obscure, but their elfin magic is also imported by this quality.

His lyrics deal with the emancipation of mankind. He is confident that a golden age will certainly come and that a day will dawn when mankind will be freed from its carking cares and corroding anxieties and sorrows. In *'Hellas'* he heralds the golden age—

"The world's great age begins a new :
The golden years return."

In his poem '*Ode to the West Wind*' he is sure of a golden age.
"O wind !

If winter comes, can spring be far behind."

The chief characteristic of Shelley's lyrics is spontaneity of thought. Lyrics emerged from his heart as flowers come to a plant. His lyrics are the best examples of "unpremeditated art." Compton Rickett remarks, "Shelley exhaled verse as a flower exhales fragrance. The essential point is that there was not effort or labour about it at any time." He did not wait like Wordsworth to recollect emotions in tranquility, but he warbles out his melodious strains at the white horse of imagination.

Though his lyrics are spontaneous, yet Shelley wrote them carelessly and without any sense of of form. In other words, his lyrics are vague and abstract, and Releigh Alludes to the perfect lyrical vagueness." Of Shelley in his criticism. In this connection Mrs. Campbell's remark is also significant. "Shelley's art is aften mistaken for a gift of unpremeditated art. His art was rapid, it is true, but it was very far from being reckless.

Shelley's lyrics possess the twe characteristics of a perfect lyric —simplicity and music. This is the melodious and enhanting song that sirens sing. Swinburne remarks, "He was alone the perfect singing God, his thoughts, words, deeds, all sung together." He carried his measures like a flowing stream through the ups and downs of rhythmic scales. His melodies vibrating and choiring sweetly resound in the cars because he cared, above all, for music.

"I pant for the music which is divine,
My heart in its thirst is a dying flower."

When we enjoy elfin music of Shelley we are a loss to reall any other poet who pervaded his songs with enchanting music so often as Shelley. Even the music of Spencer, and Swinburne pale into in significance before Shelley's all pervading exuberance of melodious strains. The musical notes that break from him when he is truely inspired, are like those of his own skylark.

"From rainbow could there flow not drops so bright to see.
As from the presence showers a rain of melody."

Shelley's genius as a lyric poets in unrivalled in English literature. In lyrical profusion other English poets are simply unworthy to sit at the feet of Shelley. Grierson in his book "*Lyrical Poetry from Black to Herdy*". Points out that Shelley's plac eas a singular lyrical poet is *excellence*. Other poets like Cowper. Wordsworth, Coleridge, Keats, Tennyson and Arnold do not exhibit lyrical profusion in the equal degree that we find Shelley. Grierson remarks, "Cowper does not quite sing. The passion rises like a swelling wave, but the wave does not break. Wordsworth lacked ears of music. Coleridge was deficient in the passion, the intensity of the lyric poet. His poet is not essentially lyrical. He was in blank verse and ode a rhapsodiser. Similarly, the ode not the lyric, was the forte of Keats : Sonnet and ode, these are Keats' favourite lyric forms, not song. Arnold's tone in general is that of a meditative chant, rather then the song. His poetry is essentially the poety of thought. His lyrics are 'sicklled over with the pale cast of thought'.

Thus, Shelley is the greatest lyric genius in English literature. Most of critics who might have condemned Shelley otherwise speak volumes of his special lyrical enchantment as Saintsbury calls it. Louis Cazamian has rightly said "Shelley's lyricism is incomparable. Above all, we can quote the view of Herbert, J. C. Grierson; "Whatever men may think or come to think of the worth of Shelley as a thinker and prophet, his place as a singer, as lyrical poet *Par excellence*, could only be challenged if our whole prosody underwent same change that made the music of his rhythms and rhymes and patterns of sound no longer felt intelligible.' And one will note, the conditions are practically unconceivable. Shelley claim to be greatest lyric poet of England remains unchallenged till today and another poet of lyrical ability is not likely to spring in the near future.

The discussion about Shelley's excellence as a lyric poet should be on the characteristics of Shelley's lyrics. In other lyric poet's it has been said that they sing of what they feel Shelley in his lyric sings of what he wants to feel. The thrills of desire, the gushes of emotion, are all straining after something seen but unattained something distant or furture, for they are wails of passionate despair utter despondency bursts of passionate something hopelessly gone. Yet it must be owned, those desires are throbbing with a strange vibration even when we do not really share it. Such is the charm of his impassioned eloquence and the witchery of his music.

His lyrics flow in strains of overflowing ectasy and are instinct with an airy grace, a remarkable case and entrancing lightness, and glorious melody. In ardour of passion and mystical, imagination, and the witchery of music, he has no equal. The lyrics cry rises straight from his heart and goes straight to the heart of the reader. That is why Swinburne has called him the perfect "singing God".

Shelley as a rebel and reformer, a visionary and an idealist.

Ans. Corruption and evils, injustice and fauaticism enraged the highly strong and emotional temperament of Shelley and he girded up his loins to root out institutions that had tried to camp the free growth of humanity. He was full of fire and fury against religious institutions and kingship which endeavoured to stem the tide of liberity, equality and fraternity voicing a rebellion against society. Even when his life was in but and blade he showed an indefeatable courage in flouting the well-established rules of Eton School. When he grew up he was swayed awayed by a revolutionary ideals of Godown's '*Political Justice*' and he dedicated his life a brighty the millenium where all will be happy. But like Byron he never took up the cudgels in his own hands nor waged a was of liberation against the tyrants. But the fact cannot be denied that he had a true humanitarian feeling flowing in his blue blood. He was a great philanthropist who knew no parriers of race, colour and creed. '*Man, Man*' that is the refrain in his poetry. He looked upon the sorrows of the world as his own. *In Julion and Maddalo* he says :

"But *me* whose heart a stranger's tear might wear
A water-drop the sanday fountain stone
Who loved and pitied all things and could moan
For woes which others hear not................"

In the Napoleonic Wars, English people seemed to be falling into an economic slavery worse than any political oppression, and the British constitution had been corrupted into a mockery of itself. He suspected that England was in danger of falling under the tyranny of a Plutocracy. Common People had no free voice and they were like machines working for the gratification of a few. Their condition was no better than slaves. Shelley has presented their state in the following words—

"The seeds ye sow, another reaps :
The wealth ye find, another keeps :
The robes ye weave another wears :
The arms forge, another dears."

The poet was enraged at the high handedness of the privileged few and ranged himself on the people's side. In '*Men of England*' he exhorted them to rise because "Ye are many—they are few."

But the method advocated by Shelley to overthrow the tyranny of a few was not of bloodshed and violence. The weapons they were urged to use were :

"Science and Poetry and Thought,
Spirit, Patience and Gentleness."

To Shelley, nothing was more precious than liberty and a government that suppressed it deserver either to be reformed or scrapped. W. J. Song remarks. "He is the violent reformer seeking to overthrow our present institution and to hurry the millenium out its slow walk into a gallop. Out of his mood come most of his longer, poem "*Queen Mab*", '*Revolt of Islam,*' '*Hellas*' and '*The Width of Atlas*' which are somewhat violent diatribes against government priests, marriage, religion even God as men supposed him to be. To Shelley all priests were the embodiments of supersititions.

> "Where Athens, Rome and Sparta stood
> There is a moral now"

and—

> "The pale name of Priest might shrink and dwindle
> Into the hell from which it first was hurled".

Similarly, he railed against kings and monarchs and he was confident that a time would come when :

> "The kingly glare
> Will lose its power to dazzle its authority
> Will silently pass by : the gorgeous throne
> Shall stand unnoticed in the regal hall".

Thus Shelley was opposed to unjustice and tyrannical institution. Geoffery. H. Crump in his book '*Poets of the Romantic Revival*' rightly remarks. He loathed with uncompromising hatred all material forces, all man-made laws, all sordid enthusiasm, all intolerance, militarism, gold, earthly power, dogmatic rules of belief or moral. All these stood for evil to him because they cramped and wrapped the spiritual liberty of man, which, he affirmed, courd be obtained only in a universe controlled by love. He spent his life in the quest of a perfection which he sometimes called freedom, sometimes beauty, sometimes love for Shelley the three were synonymous ; perfect liberty was impossible without perfect love, and perfect beauty was the outcome of these two".

In '*Prometheus Unbound*' Shelley's thirst for freedom appears in a noble end expansive setting. '*Prometheus Unbound*' celebrate the victory of Good ever Evil, or Lover over Hate and of Freedom over Slavery. The central idea of *Promutheus* is the world in sick of an organic disease which is the result of a celestial tyranny and everything in the Universe suffers from it—is peculiar to Shelley, and the result of his extreme idealism. Similarly, in *the Revolt of Islam*, his purpose was to kindle in the bossom of·the readers a virtuous enthusiasm for the doctrines of liberty and justice. The hero '*Loan*' of '*The Revolt of Islam*', is Shelley himself idealised and his mission is to arose and awaken the multitude. The burden of *The 'Genci'* is the heroic to tyranny. In '*Queen Mab*', he preached the necessity of reform, and he speaks of the Temple of Jerusalem in a spiteful language !

> "There an in human and uncultured race
> Howled hideous praises to their Demon-God".

But Shelley is not a teble who takes pleasure in sheer destruction : he is a reformer also. The theme of all his longer poems is the contrast between the world as it is, and the world as it taught to be. He offered us our own world distorted and made unfamiliar by his unearthly and unsubstantial point of view. He focussed his attention on a happy future. Hence, he has been called a "magnificent idealist. But he was not a mere visionary. Clutton Brock says. "He has been called a visionary, but he was not one of those visionaries who shut themselves up with their own ideal away from reality," Although we cannot expect from Shelley a practical philosophy for everyday life, such as may be deduced from Shakespeare or Browning or Macbeth. Shelley himself said, "as to real flesh and blood, you know that I do not deal in these articles ! you might as well go to a gin-shop for a leg of mutton, as except anything human or earthly from me." He was a reformer only in the sense that he presented a contrast between the world as it is overridden with vices and a happy future. He could not realise his mission in his life-time, because he was not a mealy-mouthed reformer but too harsh to be tolerated by the contemporary society. Today we realise the truth of Shelley's attitude towards kingship, religion and free love, and it would be an act of injustice to the great poet if we call him, 'an ineffectual angel vague and unpractical.' Francis Thompson remarks, that Shelley disbelieved in kings and today in all European countries, except two, monarchs who are a mere survival, the absolute button son the coat trail or rule, which serve no purpose but to continually coming off, here is no king. Again, Shelley desired a religion of humanity, which meant a religion for humanity and today the Almighty has been made a constitutional Diety, with certain state grants of worship, but no influence over Political affairs. In this theory of free Love alone, his aim was as mischievous as his method. At the same time, he was at least logical. Today the fascilitation of divorce a lady can divorce her husband she will be open to engagement as wife ats a reasonable stipend. A poet, by the war, who can so pertinently point to the chinks in the society's armour neither beats his wings in the void nor in vain. He was indeed a prophet, a man far in advance of his time in reformative zeal.

A comparison between Shelley and Keats as poets.

Shelley (1792-1822) and Keats (1795-1821) were contemporary poets but there was no intimacy between them. Shelley honoured Keats' genius but never felt a deep personal affection for him. Still when the news of Keat's death reached him in Rome, he wrote his famous elegy. Adonais to mourn his premature death, and pay his homage to the memory of the great poet cut short in the prime of life. Shelley and Keats had more points of difference than similarity in their poetry. *Shelley was never a pure poet*. He was always thought more of what he wanted to say that of the manner of saying it. It was always his subject that impelled Shelley to write his poetry. Keats, on the other hand, was an artist. He chose his subject for exercising his art. For Keats expression had greater value and, therefore, he advised Shelley to be more of an artist and have very rift or your subject with oar. Traces of conscious effort and experiment are to be met with for a long time in Keats while in Sehlley is not so.

Shelley was the preacher of the ideals of the French Revolution. He was a reformer of the world. He wanted to inaugrate an era of peace and prosperity in the world. Keats was not a propagandist. He did not care for reform. He disliked that poetry which had available design upon us. He said, "if poetry comes not as he leaves to a tree, it had better come at all."

Shelley was a visionary and a dreamer. There was vagueness and fleeting rush of thoughts in his poetry. Keats was of the earth. He was not airy like Shelley. He had a special liking for concrete objects, and his conception of beauty was also concrete. Shelley had a tendency to etherealise even concrete things. Shelley's lyricism was of a superior quality than that of Keats, The impassioned unwearied melody of Shelley's poems is unprivalled Keats. In pure music, Keats does not stand in comparison to Shelley.

Shelley was not a great succeeds in his odes, but Keat's odes are his greatest achievement ; Shelley was at his best in his shorter lyrics where we find a white head of excitement. Keats was best in his odes and the longer poems ; where matured consideration was needed.

Shelley was not so great a follower of the Greek art and manner as Keats was. The qualities of hellenism are better illustrated in the poetry of Keats than in the poetry of Shelley.

Shelley and Keats differed as poet of nature. Shelley saw the spirit of love in nature, and felt that reality was hidden behind the curtains. Keats did not see any spirit in nature. For him there was only a sensuous delight in the objects of nature. He did not take any moral lesson from Nature like Wordsworth.

Shelley is a subjective artist whereas Keats is an objective artist. 'Keats bring us no presonal point of view ; he was moving towards a more or less definite creed but his creed was the logical outcome of his dominating love of beauty. "A poet," he wrote, "is the most impoetical thing in existence because he has no identity ; he is continually in for and filling some other body." That is the attitude of the artist : and because it was always Keat's attitude that he was temperameratally the perfect artist."

(*Geoffery H. Crump*)

But Shelley and Keats were the warshippers of beauty Keats and Shelley stand together in their generation as the two prophets of beauty, but the distinction between them is vital Keats travelled from earth to Heaven. Shelley from Heaven to earth. Beauty for Shelley was metaphysical ; it was an intellectual idea, a spirit working through the Universe and ultimately indistinguishable from love, which he believed to sustain the Universe. The beautiful things of the world disclosed this beauty, but beauty itself was a spirit. Keats approached beauty form the other side ; to him it was an exaltation of the senses, but of the senses made creative by the exaltation. "Oh for a life sensations rather than of thoughts !" he cried. "And that was his attitude to life, Sensation, whether real or imagined, was to him the finest experience that life brought ; he was the lover of beauty, and in the presence of a woman whom he love".

(1) Critical Remarks on Shelley's Poetry.

"Shelley excels all his competitors in ideality, he excels them in music and he excels them in importance. By importance we mean the direct import of the work performed, its controlling power over the reader's thought and feeling the contagious fire of the white hot intellectual passion, and the long reverberations (lingering effects, echoses) of its appeal. *Shelley is emphatically the poet of the future*......He appears destined to become in the long vista of years, an informing presence in the inner most shrine of human thought, Shelley appeard at the time when the sublime frenzies of the French revolutionary movement had exhausted the elasticity of their thought at least in England—and had left then flacid and solid (feeble and foolish), but that movement prepared another one which was that the revolution was to assume the milder guise of reform conquering and to conquer, Shelley was its prophet. As an inconoclast (a breaker of conventions) and idealist, took the only position in which a poet could advantageously work as a reformer......Shelley had the temper of an innovator and martyr, and in an intellect wonderously poetical ; he united speculate we keenness and humanitarian zeal in a degree for which we might vainly seek his predecessor. We have already named ideality as one of his leading excellences. The Shelleion quality combines as its constituents sublimity, beauty and the abstract passion for good......The defects which go along with it (his ideality) mark his work too often producing at times vagueness, unreality and a pomp of gittering indistinctness, in which excess of sentiment welters amid excess of words. This blemish affects the long poems much more than pure lyrics. In the later the rapture, the music, and the emotion are in exquisite balance and the work has often as much of dedicate simplicity as of fragile and flower like perfection.

—*W. M. Rosetti.*

(2) The Melody of his Verse.

Shelley's strength lies in his music far more than in his thought, and his best work is to be sought in the occassional lyric poem in which the more words he uses melt and are fused in the sound of the melody.........The sound of the melody thus made is no potent in its magic that it wins its way to our emotions without affecting our senses ; it is not till the emotions have been stored by these melodies transcending language that the words which compose them carry a meaning.

—*Laurie Magnus.*

(3) Love and Human Progress.

There was one thing at least that Shelley grasped and realised force in poetry—the moralities of the heat in their relation to the progress of mankind, love and its enternity ; mercy, forgetfulness, and endurance, as *forms* of love, joy and freedom, justice and truth, as the *results* of the love ; the sovereign right of love to be the ruler of the Universe, and the certainty of its victory—these were deepest realities the one absolute certainty the only centre in Shelley's mind......Neither now nor hereafter can man lose this powerful and profound impression ; it is Shelley's great contribution to the progress of humanity.

—*Stopford A Brooke.*

(4) Shelley's World of Dreams and Francies.

"Shelley is a living force. Through all his poems there burns that prophetic fire that inspired them. He was an idealist who hoped against hope that there was a future for mankind, when Evil, Tyranny, Lust and the whole satanic crew will be annihilated when Love, Freedom, and Beauty alone will survive to reign supreme among men. His poems, whatever lyrical, dramatic, or political are all inspired by this ultimate faith in the regeneration of mankind."

"Shelley constantly lived in a world of ideas which appeared to him more real that the so called tangible realities of this world Critics have called his poetry unsubstantial because it is with the phantoms and shadows of the idea of metaphysical world. But the very vagueness of Shelley's poetry is an essential feature of his charm. Poetry which deals with the unreal or ideal world is bound to be vague and indefinite." Shelley's imagination is always at its white heat and hence his poetry is always inspired. His imagination blends itself with his emotional self and spurts out in profusion, like water from a fountain, wild with picturesque imageries. Shelley is called the most ideal of idealists. "We are of the earth earthy, and he is airy of the air." His world is one that few of us feel at home in. As he transports the reader into the realm of fancy, he keeps on changing his wild dream like imageries like a keleidoscope. To him life actually appeared like a dome of many coloured glass'. Now wonder, at times we are not able to follow the intricacies of his thoughts or understand the subtlety of the language which clothes them. There are very few poets whose minds habitually stick to the ethereal of fantasy. Sometimes, he becomes quite unintelligible to us when he soars on the wings of fancy. He attempts all the while to make us feel interested in the ever changing imagery of his preposterous dream, but he often fails in his attempts for he often speaks in a language that is scarcelly intelligible."

(5) Shelley's Melancholy.

"His poetry is the poetry of unfilled longing. He is always thristing always yearning, never pourting forth the strains of a thinkful satisfaction : but it is either the craying of an expectent of the aching of a baffied hope. It is great distinction that separates him from the other poets of his age. Wordsworth, for instance, is always exulting in the fulness of nature. Shelley is always chasing its falling stars. Shelley follows with a wistful eye the flowing stream of Beauty as if it for ever escapes him into the illtimate void. Hence, his sweetest songs are those that tell of saddest thoughts. He wants to create a new earth and a new heaven ; and so it fills him with a sense of longing and of loss. This Thrill of pursuit of a fugitive ideal gives the keynote to everyone of his finest poems. In all his finest lyrics is imagined one of those two attitudes of intellect —the keen exquisite sense of wants grazing wildly forward or wildly backward, but vainly striving to close on something which cludes his grasp !

"To desire of the month for the star
Or the night for the morrow
The devotion to something afar
From the sphere of our sorrow."

This is the poet burden of every song of his......His music is the product of his genius and his melancholy, and that (poetry) which is written in his greatest mood of melancholy is what the world seems to like best."

(6) As a Poet.

As a poet, Shelley contributted a new quality to English literature a quality of ideality, freedom and spiritual audacity.........In none of Shelley's greatest contemporaries was the lyrical faculty so paramount, and whether we consider his minor songs, his Odes, or his more complicated choral dramas, we acknowlege that he was loftiest and the most spontaneous singer of our language. In range of power he was also conspicuous above the rest. Not only did he write the best lyrics, but the best tragedy, the best translation, and the familiar poems of his century. As a satirist and humourist, I cannot place him so high as some of his admires do. While his genius was so varied and its flight so unapproached in swiftness, it would be vain to deny that Shelley as an artist, had faults from which the men with whom I have compared him were more free. The most prominent of these are haste, incoherence verbal carelessness, incompleteness, a want of narrative force, and a week hold on objective realities......his verse, taken altogether, is marked by inequalities. In this case of self-abandonment to inspiration, he produced much that is unsatisfying simply because it is not ripe. There was no defect of power in him, but a defect patience, and the final word to be pronounced estimating the larger bulk of his poetry is the word immature. Not only was the poet young ; but the fruit of his young mind had been plucked before it had been duly mellowed by reflection. Again he did not care enough for common things to present them with artistic fulness. He was intolerent of detail. He flew at the grand, the spacious, the sublime ; and did not always succeed in realizing for his readers what he had imagined. A certain want of faith in his powers, fostered by the extraordinary discouragment under which he had no write prevented him from finishing what he began, or from giving that ultimate form of perfection to his longer works which we admire in shorter pieces like the *Ode to the West Wind*.

—*John Addington Symonds.*

ODE TO THE WEST WIND

(*P. B. Shelley*)

(The poem was written in a wood that lies on the boundary of the Arno near Florence in 1819 and was published in 1820).

(I)

O Wild West Wind, thou breath of Autumn's being
Thou, from whose unseen presence he leaves dead
Are driven, like ghosts form an enchanter fleeting १९७२
Yellow; and black, and pale, and hectie red,
Pestilence-striken multitudes, O thou
Who chariotest to their dark wintry bed
The winged seeds where. they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow,
Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and colours plain and hill;
Wild Spirit, which art movings every where;
Destroyer and Presever; heap, oh, hear!

Paraphrase Stanza 1, Lines 1—14.

Addressing the West Wind, the poet Shelley calls it the breath of the Antumn and an invisible magician in whose presence the dry and dead leaves fly like the evil spirits before a magician. You drive the winged speeds into the earth where they lie silent as dead till the Spring season removes them with new life. Your sister Spring air will fill the hills and plaints with flowers of varied colour anb fragrance. You are omnipresent, Listen, oh, Listen, You are annihilator and saviour in one.

भावार्थ—पश्चिमी पवन को सम्बोधित करके कवि उसको पतझड़ का श्वास बताता है और कहता है कि उसकी शक्ति उस जादूगर की भांति है जिसके जादू से भूत-प्रेत भागते हैं, ठीक उसी प्रकार से इस पवन से पीली, लाल सूखी पत्तियाँ भागती हैं। ऐ पवन तुम अंकुर वाले बीजों को पृथ्वी के गर्भ में ले जाकर छिपा देते हो ताकि जाड़ों भर वे चुपचाप छिपे रहें। तुम्हारी बहिन बसन्त वायु उनको जीवन दान देती है अन्यथा तब तक वे छिपे रहते हैं। तुम्हारी भगिनी बसन्त वायु पहाड़ियों, मैदानों आदि को विभिन्न रंग और सुगन्ध के फूलों से लाद देगी। तुम सर्वव्यापी हो। सुनो! अरे सुनो! तुम भक्षक और रक्षक दोनों हो।

Thou on whose stream, mid the steep sky's commotion,
Clouds like earth's decaying leaves are shed,
Shock from the trangled boughs of Heaven and Ocean,
Angels of rain and lightening ; there and spread
On the blue surface of thine airy surge
Like the bright hair uplifted from the head
Of some fierce Maenad even from the dim verge
Of the horizen to the zenish's height
The locks of the approaching storm. Thou dirge
Of the dying year, to which this closing night
Will be the dome of a vast sepulchre,
Vaulted with all the congregated might,
Of vapours, from whose solid atmosphere
Black rain, and fire, and hail, will burst ; oh hear !

I P

VI C

Paraphrase Stanza 1, Lines 15—28

In these lines the poet describes the character of the West Wind between the earth and the sky where the loose clouds roam like the decayed leaves on earth. The rapid movement of the wind is compared to the smooth and swift flow of a river and the clouds driven by it are compared to the dead leaves fallen from the trees in to the river. Attendants of storm, rain and thunder on the wings of wind are compared to the uplifed hair of the female votary of Bacchus. Then he compared to the whistling sound of the wind to the dirge of the expiring year over which the closing night will form a dom with its dense vapour.

भावार्थ—पृथ्वी और आकाश के बीच के भाग में पश्चिमी पवन का क्या व्यवहार है—जहाँ बादलों के टुकड़े मुर्झाई हुई पत्तियों की भाँति उड़ते फिरते हैं—उसका जिक्र करते हुए कवि कहता है कि वहाँ पवन की गति एक सरिता के ती प्रवाह की तरह जो कि मेघमाला को इस तरह उड़ाती है जिस तरह से सूखी पत्ति नदी के पानी में पेड़ से गिर कर बह जाती हैं। इस पवन के बाजुओं पर तूफान पानी और बिजली की कड़क ऐसे लगते हैं जैसे कि शराब के देवता बेकस महिला पुजारिन के सिर पर खड़े हुए बाल। इस पवन के सन-सन के शब्द समा होते हुए वर्ष के सम्बन्ध में शोक गायन के तुल्य है और कोहरे को लिये हुए रा ऐसी मालूम होतीं है कि इस गुजरते हुये वर्ष के ऊपर मकबरे की विशाल गुम्ब बना रही है।

Thou who didst waken from his summer dreams
The blue Mediterranean, where he lay,
Lull'd by the coil of his crystalline streams
Beside a pumice isle in Baiae's bay,
And saw in sleep old palaces and towers
Quivering within the wave's intenser day,
And overgrown with azure moss and flowers

So sweet, the sense faints picturing them ! Thou
For whose path the Atlantic's level powers
Cleave themselves into chasms, while far below
The sea blooms and the oozy woods which wear
The sapless foliage of the ocean, know.
The voice and suddenly grow grey with fear,
And tremble and despoil themselves ; oh, hear !

Paraphrase Stanza 3, Lines 29—42.

O Wind, you rouse that blue Maditerranean which remains perfectly calm under a blue sky. Hence the poet imagines that it falls asleep, being caught up in the winding round (coil) of its clear transparent water. The poet again imagines that in the sleep it dreams of the ruined palaces and towers of the city of Baiae, which once stood on its shore but now submerged in the sea. Their ruined buildings seems to tremble when seen through the slight motion of the waves in the summer weather. These submerged building are now covered with green moss and flowers so fragrant that we swoon even in imagining them. But in autumn, the West Wind rouses the sea, the level waters of the Atlantic are cut into deep furrows with waves rising on either side. Far below the water surface of the Atlantic the sea flowers and submarine forests, which have leaves without any sap, turn pale and fear to hear your vice. They grow grey with fear, and in their fear they spoil themselves.

भावार्थ—कवि पश्चिमी पवन को सम्बोधित करके कहता है कि तुम ग्रीष्म ऋतु के शान्त सागर मेडीटिरैनियन को उथल-पुथल किये दे रहे हो। कवि कल्पना करता है कि यह सागर अपने निर्मल जल की हल्की-हल्की लहरों के मध्य पड़ा सो रहा है और वह उस शहर के नष्ट महलों और मीनारों को स्वप्न में देख रहा है जो कि एक समय उसके किनारे पर खड़े हुए थे, परन्तु अब जलमग्न हैं। परन्तु जब हवा पानी को चीरती है तब वे पानी के भीतर काँपते हुये से दिखाई देते हैं। ये जलमग्न इमारतें अब जल के अन्दर उगने वाले घास और फूलों से ढँकी हुई हैं। इन फूलों से इतनी सुन्दर सुगन्ध आती है कि नासिका सूँघने से पूर्व ही बेहोश हो जाती है। पतझड़ के समय तीव्र पवन एटलाण्टिक के पानी को जगह-जगह बीच से काट देता है और उत्तुङ्ग की लहरें उठती हैं। उन दरारों के बीच से जलमग्न पेड़-पौधे दिखाई देते हैं, जिनकी रसहीन पत्तियाँ पतझड़ के पवन थपेड़ों से गिर गई हैं और उसके भयङ्कर शब्द के भय से पीली पड़ गयी हैं और जिस कारण वे पेड़-पौधे बदशक्ल लगने लगे हैं।

If I were a dead leaf thou mightest bear ;
If I were a swift cloud to fly with thee ;
A wave to pant beneath the powers, and share

The impulse of the strength only less free
Than thou, O uncontrollable ! If even
I were as in my boyhood, and could be
The comrade of thy wandering over Heaven,
As then, when to outstrip thy sky speed
Scarce seemed a vision, I would ne'er have striven
As thus with thee in prayer in my sore need.
Oh, life me as a wave, a cloud !
I fall upon the thorns of life ! I bleed !
A heavy weight of hours has chained and bowed
One too like thee : tameless, and swift, and proud.

Paraphrase Stanza 4, Lines 43—56.

The poet prays to the West Wind to allow him to share it energy. He feels sory for the passing away of his boyhood whe the idea of out stripping the West Wind did not seem to him impos sible. The burdens of life and miseries have bent him to the ground though once he was as proud, impetuous and swift as the wind. Th poet says to the West Wind that if he were a lifeless leaf that migh be carried by it to distant places, or a cloud that could be swift driven by it or a wave agitated by its force, he would have sure shared the strength and vigour of its flight. Now he is less free an more bound than it. In his boyhood he was not over awed by it speed. He could even imagine to outrun it. But how he has falle upon the thorns of life and he has bled. Therefore, he requests i to lift him as it has lifted the leaves of trees, the clouds of the sky the waves of the sea, and infuse in him its energy and strength.

भावार्थ—कवि पश्चिमी पवन से विनती करता है कि वह अपनी श उसके शरीर में भर दे। अपने बचपन के गुजर जाने पर उसको हार्दिक दुःख है ज कि उसकी इस पवन को परास्त करने में किंचित् भी संदेह नहीं होता था। जीव के भार और आपत्तियों ने उसकी कमर झुका दी है जबकि एक समय वह उतना तेज, दम्भी और शक्तिशाली था जितना कि पवन स्वयं है। कवि पवन से कह है कि अगर वह मुर्झाई हुई पत्ती होता या बादल जिनको वह तैर ले जाता है सागर की लहर जिसको वह (पवन) उत्तुङ्ग कर सकता है तो मैं अवश्य तुम्हा शक्ति और सामर्थ्य में हिस्सा बँटाता, बशर्ते मैं उतना ही स्वच्छन्द होता जैसे पहले था। अब मैं पराधीनता में जकड़ा हुआ हूँ। युवावस्था में मुझसे तुम्हा किंचित् भी भय न था परन्तु अब तो जीवन के काँटों ने मुझको रक्त से रंजित दिया है अतः मेरी तुमसे प्रार्थना है कि मुझको उसी तरह से उठा लो जिस त तुम वृक्ष की पत्तियों, आकाश के बादलों और सागर की लहरों को उठाते हो, मुझमें अपनी शक्ति भर दो ताकि मैं कुछ कर सकूँ।

TP Make me thy lyre, even as the forest is :
What is my leaves are falling like its own !
The tumult of the might harmonies,
Will take from both a deep, autumnal tone
Sweet thought in sadness. Be, thou, Spirit fierce,
My spirit ! Be thou me, impetuous one
2r Drive my dead thoughts over the universe
Like withdred leaves to quicken a new birth !
And, by the incantation of this verse.
Scatter, as from an extinguished hearth Simili
Ashes and sparks, my words among mankind !
Be though my lips to unawakened earth
The trumpet of a prophecy ! O Wind,
If winter comes, can Spring be far behind ?

P. B. Shelley.

Paraphrase Stanza 5, Lines 57—70.

The poet taken turn from pessimism to optimism. He involves the mercy of the West Wind to draw out from his mind the music that has been lying latent in him even as is draws the latent music from the trees. What does it matter that the leaves of his life are falling off ? The autumnal forest too, sheds its leaves and still the music is there. Let the wind draw both out of him and trees, may it be sad but it will be sweet. O fierce and furious spirit come and infuse in me, your zeal. Do not mind the lose of my former youthful energy. Pray, spread my prophetic worth all over the universe like the sparks from fire. Be my mouth-piece and blow the trumpet of my prophetic word. Now I am in an optimistic mood. My revolutionary ideas are bound to bring militenium on earth. O wind if there are agonies of life at present the pleasure of life are bound to come thereafter.

भावार्थ—कवि जीवन की कठिनाइयों से आशा-रहित होकर पश्चिमी पवन से विनती करता है कि वह उसके संगीत को जागृत कर दे जैसे कि वह वृक्षों से संगीत खींचता है । उसके जीवन की पत्तियाँ भी झड़ रही हैं पर इसका क्या प्रभाव पड़ता है, क्योंकि पत्तों से शून्य वृक्षों से भी संगीत निकल रहा है । उन दोनों से निकलता संगीत चाहे शोकयुक्त हो पर मधुर अवश्य होगा । ऐ तीव्र और शक्तिशाली पवन आ, और मेरे में अपनी शक्ति भर दे । मैं तुमसे प्रार्थना करता हूँ कि मेरे आकाशवाणी जैसे शब्दों को समस्त संसार में फैला दे ठीक उसी प्रकार से जैसे कि अग्नि के अंगारों को तू फैलाता है । मैं अब आशापूर्ण हूँ और इस बात का दावा करता हूँ कि मेरे शब्दों से प्रेम और सत्य का साम्राज्य संसार में स्थापित होगा । जो आज जीवन की कठिनाइयों से दुखी हो रहा है उसको अवश्य ही अगले दिन सुख और शान्ति प्राप्त होगी ।

ODE TO THE WEST WIND
GIST, WORD-MEANINGS, EXPLANATION, ALLUSION, etc.

Gist, Stanza 1, Lines 1—14

Shelley calls the West Wind 'Preserver' and 'Destroyer'. It is the mighty breath of the spirit of autumn. It sweeps hard ; it flows fast. It drives the dry and dead leaves and at the same time deposits the winged seed on the earth, where they are breathed with life by the spiring wind.

NOTES

Wild West Wind.—The west wind is persoified here, and illustrates Shelley's myth-making power. The poet addresses "West Wind" as a living being. **Wild**—tameless ; uncontrollable जंगली; उद्धत । **Breath**—life breath श्वास । **Breath of Autumn's being**—it is the life breach of autumn which, too, is represented as a good (or goddess. **Unseen**—invisible अदृश्य । **Unseen Presence**—the west wind is blowing but it is unseen. Mark abstract quality of the wind but with powers to do concrete things. **Leaves deed**—lifeless (dry and faded) leaves मुर्झाई हुई पत्तियाँ । **Enchanter**—magician जादूगर । **Fleeing**—flying ; vanishing.

Notes and words meanings.—"The Leaves dead........fleeing." Here the unseen west wind is compared to an enchanter and the dead leaves to ghosts. Just as the ghosts fly away at the presence of the magician, similarly the dead leaves are flying away from the presence of the west wind. "Note the metaphysical character of Shelley on simile. In his hand the simile, the old trick of poets, takes on a new form. Other poets might and compare ghosts fleeing from an enchanter to leaves flying before the West Wind. But with Shelley the progress is reversed ; he illumines natural facts by reference to the creatures of thoughts. **Yellow, black and pale**—leaves that are dead are of yellow ; black and pale colours. **Hectic red**—of a redness produced by decay. **Heetle**—dull in appearance. **Pestilence Striken Multitude**—the leaves concerned with people suffering from plague or other serious diseases and hence drive from the town. Hence it means leaves are suffering from the disease of decay, hence they are of yellow colour they are almost dead.

Chariotest—carry as if on a chariot. The word "**Chariotest**" conveys the idea of comfortable careful transportation in contrast to driving away."

"Dark Winter bed...........cold and low—the black soil in which seeds will be resuming throughout the winter to be quickened into life in spring. Mark Shelley's study at Nature. **Corpse**—dead body. **Until**—tell the time. **Azure**—blue. **Each like.........grave**—the winged seeds are living as the deed lie in their graves, in the black soil. These seeds will be renewed into life by the spring breeze just as the dead according to the Christian belief, will be restored to life on the Day of Judgment. The seeds are apparently dead though they will have a renewed life in spring, hence the comparison is remarkable. **Spring**—is also personified and means the spring breeze. **Azure sisters of the spring**—the spring wind blowing under a blue sky. **Blow her clarion**—whistie with a clarion like voice. The comparison in with the trumpet which will blow on the Doomsday to raise the dead from their graves to listen to the judgment of God upon their deeds. **Dreaming earth**—sleeping earth. **Driving sweet.........in air**—just as the sphered takes out his flock in spring to feed them, so the spring wind will drive buds from seeds (and from buds to blossoms and fruits). **Living**—vivid. **Hues**—colours. **Odours**—sweet fragrance. Note the contrast brought forth between the flowers of bright colours and sweet fragrance and the yellow, and the black and pale and hectic red leaves of the autumn season. **Destroyer and Preserver**—destroyer of leaves and other greenery etc., in nature and preserver of seeds. The west wind possesses opposite qualities. It destroys the folliage in the autumn and at the same time preserves the winged seeds in the soil which germinate and sprout in spring. Hence it is both destroyer and saviour of life. **Hear Oh, hear**--the post invokes the west wind to hear his request or wish.

Explanation with Reference to the Context, Stanza 1

"O wild west wind, thou.........heav, oh, hear !"

These lines are from the first stanza of the poem Ode to the West Wind" by P. B. Shelley. In these lines the poet addresses the West Wind as a mightly destroyer because it blows in autumn and in autumn nature seems to be dead. Addressing the wind the poet says :

"O West wind you are the sound of the Autumn. You are like an invisible magician. Nature dreads you. In your presence, the dry leaves, which are yellow, black and pale fly just as ghosts fly in the presence of a magician. You are not only destroyer but also preserver. You drive the winged seeds into the soil where they lie buried like the dead in their graves. The seeds lie in the black soil throughout the autumn (winter) and they are quicked into life in spring. The spring wind which blow (when the sky is cloudless) is your sister. She will blow her trumpet of life over these seeds and quicken them into life. The seeds will rise to life on hearing your sister's trumpet just as the trumpet which will blow on the Dooms day and raise the dead from their graves, to stand for judgment before the high throne of God. And just as the shephered takes out his flock in spring to feed them, so the spring wind will awaken the seeds into the buds : and buds into flowers of vivid colour and sweet fragrance all over plains and hills. Omnipresent wild wind, you are moving here, there and everywhere; you are both a destroyer and preserver.

भावार्थ—पश्चिम से चलने वाली हवा को सम्बोधित करते हुये कवि शैली कहता है कि पश्चिम की हवा तुम पतझड़ की आत्मा हो, तुम जादूगर हो। प्रकृ तुमसे डरती है। तुम्हारी उपस्थिति से पीली, काली, और मुर्झाई हुई पत्तियाँ भाग लगती हैं। जैसे कि जादूगर की उपस्थिति से भूत भाग जाते हैं। तुम केवल भक्ष ही नहीं हो, बल्कि रक्षक भी हो। तुम बीज समूह को अपने साथ उड़ाकर उपजा भूमि में डाल देती हो। जहाँ वे इस प्रकार चुपचाप पड़े रहते हैं कि मानों कब्र मे हों। पतझड़ की पूरी फसल वे इसी तरह प्राण से रहित पड़े हैं, परन्तु वसन्त ऋ आते ही जीवित हो जाते हैं। बसन्त की हवा तुम्हारी बहिन है—जब वह चलती तब आकाश निर्मल और गीला होता है। इन बीजों पर वह ऐसा बिगुल बजाती कि उनमें से कुल से, कलियाँ और फूल फूट निकलते हैं—वे उससे प्राण पाते ही प्रकार उठ खड़े होते हैं जिस प्रकार 'न्याय के दिन' (ईसाई मतानुसार भगवान तरफ के बिगुल बजने पर अपनी-अपनी कब्रों से मुर्दे निकल कर भगवान के सिंहा के सामने अपने-अपने कर्मों पर निर्णय सुनने के लिये खड़े होंगे।) इसके अति तुम्हारी बहिन बसन्त ऋतु विभिन्न रंग और रूप की कलियाँ और विभिन्न सु से पृथ्वी को इस प्रकार से मैदान और पहाड़ियों पर बिखेर देती हैं जैसे कि चरवाहा अपनी भेड़ों को लेकर मैदान में चरने के लिए बिखेर देता है। पुनः पश्चि हवा को सम्बोधित करके कवि कहता है कि अनुशासनरहित हवा तू सर्वव्यापी यहाँ वहाँ सर्वत्र तेरा साम्राज्य है। तू भक्षक भी है और रक्षक भी।

Compare :

"Like a glow warm golden
In a dell of dew
Scattering unbeholden
Its aerial hue
Among the flower and grass, which screen it from the view"
—*To a Skylark—Shelle*

Gist, Stanza 2, Lines 15—28.

The West Wind appears like a stream, on whose current lo clouds are scattered far and wide like the dead leaves that fall o dream or a river from trees standing on its banks. The whistli sound produced by the sweeping wind sound like the funeral song the passing out year and dark night with its vapours seems to fo over the dying night a vault a of tomb.

NOTES

Thou on whose stream—The West Wind is compared to stream of water on which are borne the clouds, just as the curr of a river curries on dead leaves.

Mid he steep sky's commotion—The violent disturbances p duced in the atmosphere (sky) by the west wind as its rushes along a steep path into the sky.

Loose clouds......................ocean—The sky and ocean are imagined as trees, and the clouds in the sky and on the seacost which are intermingled, are compared to the leaves of those trees. Leaves are compared to loose patches of clouds and *vice versa.* **The tangled boughs**—intermingled branches शाखाओं का एक दूसरे में उलझा रहना। Now the ocean and sky are compared to thick luxuriant trees from the branches of loose patches of clouds like leaves are shaken down Angels—(Greek meaning)—messengers.

Angels of rain and lighting.—clouds are messengers of rain and thunder **Blue surface surge**—"The wind blows at first through a blue sky which is not clouded over until the gale (तेज हवा) has gathered all he vapours and clouds on the horizon a "done covering the sky". **Air surge**—waves of air. **Eierce**—here it means frenzied intoxicated. **Maenad**—female worshipper of Bacchus—god of wine and revellery according to Seyflert (Dictionery of Classical Antiquites Maenadas wandered through woods and mountains, their flying locks crowned with ivy of snakes, brandishing—wands and torches to the hollow sounds of the drum and the shrill notes, to the flute, with wild dances; insane cry and jubiliation. **Dim**—feded. **Verge**—end. **Horizon**—where earth and sky seem to meet—क्षितिज **Zenith**—highest point in the sky **"The locks......storm"**—the long clouds are compared to locks of the Wild West Wind and the Wild Wind is considered here as a woman.

Dirge—funeral song. शोक गान। **Dying year**—expiring year साल के आखिरी दिन। **Thou dirge...... dying year**—the howling of the West Wind is compared to a funeral song because it announces the approach of winter, when all vegetation dies out. **This closing night**—the night which is closing in and not the last of the year. **Dome** गुम्बज। **"Dome......sepulchre"**—the dark sky of this night will form the dome of the tomb in which the dying year would be buried, **Vast**—huger. **Sepulchre**—tomb मकबरा। **Vaulted with vapours**—the vault of sepulchre will be formed by the dense masses of clouds. **Vault congregation**—gathered. **Congregated Vapours**—the masses of vapours borne by the West Wind formed into clouds. **Solid atmosphere**—dense thick body. Thick clouds and dense vapours make it look like a solid wall. **Black rain**—rain appearing black on account of the surrounding darkness; "**Fire**—thunder and lighting. **Hall**—ओला गिरना।

Explanation. "Thou dirge of the......................will burst. On heat".

These lines are found in Shelley's "Ode to the West Wind" whom the poet addresses as a mighty destroyer. The West Wind blows in autumn, and in autumn nature seems to be dead; the year too, begins to die though it is not actually rung out till the end of

December. As the poet listens to the noise of the wind, its seems to him that it the funeral sings of the year. As the year will expire in a short time, its tomb which quite vast has also been built. The black night sky, overcast with the dense mass of clouds and vapours, which will presently dissolve into rains, hail storm and lightening, will serve the purpose of the vault under which the year will lie buried. If we remove the methaphor. the lines may be said to give a vivid picture of an autumnal night. The sky is thick with the dense mass of block clouds and vapours : presently, they will burst into rain. thunder, lightning and hail, changing the earth into a veritable inferno, while all the time the fierce storm will be rushing through the sky with a terrific wail". These happenings in nature bring before the poet's eye a picture of death. And it is true that the autumn is the season of decay and death in nature. Autumn in England begins with the closing of the year *i. e.*, December.

Explanation with Reference to the Context, Stanza 2.

"Thou on whose stream...and hail will burst ? Oh hear".

These lines are found in Shelley's famous "Ode to the West Wind". Here the poet addresses the West Wind as a mighty destroyer. The West Wind blows in autumn, and in autumn nature seems to be dead the year, too, beings to die, though it is not actually rung out till the end of December. In this stanza the poet describes the career, of the Wind in the region between the earth and the sky. The swift blowing of the wind is compared to the smooth and swift flow of a river, and the clouds driven by it are compared to the dead leaves fallen from the trees into the river, the trees in this comparison are being Heaven. The clouds of the approaching storm spread all over the horizon and look like the uplifted hair of a fierce Maenad, the follower of Bacchus the Greek god of wine.

The poet listens to the noise of the wind and it seems to him that it is singing the funeral song of the year. As the year will expire in a short time, its tomb which is quite vast has also been built. The black night sky, overcast with the dense mass of clouds and vapours, which will presently dissolve into rains, hail storm and lighting, will serve as the vault under which the year will lie buried. If we remove the metaphor, the lines may be said to give a vivid picture of the autumnal night. "The sky is thick with the dense mass of black clouds and vapours : presently, they will burst—into fain, thunder lightning and hail, changing the earth into a veriable hell, while all the time the fierce storm will be rushing though the sky with a terrific wail" These happenings in nature .bring before the poet's eye a picture of death. And it is true the autumn is the season of decay and death in nature (Autumn in England begins with the closing of the year *i. e.*, December).

भावार्थ—इन पंक्तियों में कवि पश्चिमी हवा के चरित्र का वर्णन करता है। उसका कहना है कि यह हवा पृथ्वी और आकाश के मध्य उतरते ही तीव्र गति से

चलती है जिस प्रकार कि कोई नदी तीव्र प्रवाह के साथ बहती है और जिन बादलों को यह उड़ाती है वे ऐसे प्रतीत होते हैं जैसे कि पेड़ों से नदी में गिरी और बहती हुई पत्तियाँ। यहाँ वृक्षों की तुलना स्वर्ग से की गयी है। आने वाले तूफान के उमड़ते हुये बादल ऐसे दिखाई देते हैं जैसे कि यूनान में माने जाने मदिरा [शराब] के देवता बेकस की भयानक अनुचारिणी के सिर के सीधे खड़े हुये केश।

हवा का शोर कवि को आकर्षित करता है और उसकी आवाज उसको ऐसी मालूम होती है जैसे कि खत्म होते हुये वर्ष के शव पर मृत्यु गान हो। पृथ्वी और जल जो कोहरा काली रात में छा रहा है वह इसकी [वर्ष की] कब्र पर मकबरे की गुम्बद-सा दिखाई दे रहा है। कुछ समय उपरान्त बादलों से मेह और ओले की वर्षा होगी। समस्त पृथ्वी नर्क-सी दिखाई देगी अर्थात् इतना भयंकर शीत बढ़ जायगा। तूफान बड़ी तेजी के साथ आकाश से गुजरेगा। सम्पूर्ण बातें कवि के नेत्रों के सामने मृत्यु का दृश्य-सा खड़ा करती हैं और यह सत्य है कि पतझड़ की ऋतु प्रकृति के लिये नाश और मृत्यु के समान है। पाश्चात्य देशों में पतझड़ दिसम्बर के महीने से शुरू होता है।

Gist. Stanza 3 (29—42)

In this stanza the poet describes the effects of the West Wind on the calm Mediterranean in summer. The submerged palaces and towers of the city of Basis are seen through the slight motion of the waves. The ruins are covered with green moss and flowers. The same wind cuts the water of Atlantic into deep furrows with wave rising on either side. Through these crevices flowers and submarine forests are seen which grow grey with fear, and in their fear they spoil themselves.

NOTES

Thou—O West Wind. **Waken**—roused ; disturbed in sleep. **Summer dreams**—the calm and still water surface of the sea in the summer. **He**—this pronoun is used because the sea is personified and is being treated as a living person. **Lulled**—laid to sleep. **Coil** winding round ; murmur. **Crystalline**—the water of the sea is clear and transparent. **Pumice isle**—island formed by the deposits of lava from vesuvius. **Baiae's bay**—Baiae was the favourite sea-side resort of the ancient Romans. **Saw in Sleep**—Mediterranean has been personified and hence he dreamt of old palaces and towers of the city of Baiae **Baiae's bay**—the bay is on the western coast of Italy between Ostia and Naples. **Old......towers**—ruins of the city which are now under the Mediterranean. **Quivering**—trembling because seen though trembling waves. **Intenser day**—with light brighter than the sun's because of shinning through the trembling ways. **Flowers**—These are sea flowers. Compare the line. **"Quivering within the wave's intenser day"**—With the following lines from **"Stanzas Written in Dejection near Naples"**.

> "I see the deep's untramled floor.
> with green and purple sea weeds strewn."

So sweet...them"—the fragrance of the flowers is so sweet t the sens (nose) seems to be overpowered in the attempt to imag the fragrance, far from inhaling it. **Atlantic level powers**—smoo water of the Atlantic ocean, **Cleaves themselves in chasm**—t smooth surface of the Atlantic ocean is parted making deep hollo and providing passage for the Wind to get in **Sea Blooms**—flow in the water. **Oozy woods**—Submarine forests.

Compare :

> "And did the melting caves their oozy channel keep."
>
> Miltons Ode on Nativ
>
> "With nectar pure his oozy locks he loves."
>
> Milton Lycid

The sapless foliage—vegetation without juice—रसरहित पौधे, और पत्तियाँ। **Foliage**—leaves. **Know thy voice............with fea** the plants and leaves under the water hear the howling of the w wind and turn pale with fear of being destroyed. **And tremble th selves**—in the autumn even the submarine plants and trees d their leaves from their stalk and petals from the flowers. The weeds to quiver at the arrival of the autumn.

Explanation with Reference of the Context. Stanza 3.

"Thou who didst.........tremble and despoil themselves; O hear !"

These lines have been taken from "Ode to the West Wind" P. B. Shelley. The poet addressing the West Wind says ; "O W Wind you rouse the blue Mediterranean which remains calm un the blue sky during the summer." The poet here imagines tha falls asleep being caught in soft ripple of its clear and transpar water. The poet again imagines that in its sleep it dreams of t ruined palaces and towers of the city of Baiae which once stood its shore but is now drowned (submerged) in the sea. These rui buildings seem to tremble when seen though the slight motion of waves of the summer weather. These submerged buildings now coveres with green mors and flowers so fragrant that we sw even in imagining them. But in the autumn, the West Wind ro the sea. The level water of the Atlantic are cut into deep furr with waves rising on either side. Far below the water surface of Atlantic, the sea flowers and submarine forests, which have le and flowers without juice (sap), turn pale and brown with fear hearing you dreadful howling. In their fear they drop their lea and became ugly looking.

Note : Compare :

> "Like a rose empowered
> It its own green leaves

By warm winds deflowered
Till the scent it given."

भावार्थ—कवि शैली पश्चिमी पवन को सम्बोधित करके कहता है कि तुम मेडीटिरैनियन सागर को, जो कि नीलाकाश के नीचे, ग्रीष्म ऋतु में शान्त रहता है, उद्विग्न कर देते हो। इस सम्बोधन के पश्चात् कवि कल्पना के सागर में गोते लगाता है कि शायद महासागर अपने निर्मल जल की हल्की-हल्की लहरों में फँसा हुआ सो रहा है और अपनी निद्रा में वेश्या शहर के नष्ट महलों और मीनारों को स्वप्न में देख रहा है जो कि एक समय उसके किनारे पर खड़े थे परन्तु अब जलमग्न हैं। ग्रीष्म ऋतु की हल्की हवा जब पानी को चीरती है तब यह जलमग्न महल और मीनारें काँपते हुये से पानी के भीतर दिखाई देते हैं। ये जलमग्न इमारतें अब जल के अन्दर उगने वाली घास से ढँकी हुई हैं। उन पर उगे हुये फूलों में इतनी सुन्दर सुगंध आती है कि नासिक (नाक) सूंघने से पूर्व ही मूर्च्छित हो जाती है (अतिशयोक्ति अलंकार) पतझड़ के साथ तीव्र पवन एटलांटिक के पानी को जगह-जगह बीच से काट देता है; और उत्तुङ्ग लहरें उठती हैं। उन दरारों के बीच से जलमग्न पेड़-पौधे दिखाई देते हैं, जिनकी रसहीन पत्तियाँ पतझड़ के पवन के झोंकों से गिर गई हैं और उनके भयंकर शब्द के भय से पीली पड़ गई हैं और इस कारण से वे पेड़-पौधे बदशक्ल लगने लगे हैं।

Gist. Stanza 4. (43-56).

The poet has suffered lot at the hands or his critics. He also feels sorry for the passing away of his boyhood when the idea of outstripping the West Wind did not seen impossible is sum. Now he is feeble and weak because he has suffered considerably in life, though once he was as bold and impetuous as the wind itself. Now he requests the wind to lift him as it has lifted leaves, waves etc. and infuse in him its extraordinary strength.

NOTES

If I were a dead leaf—If I were as light and unsupported as a dead leaf. **Bear**—To carry from one place to another. **"If with thee"**—the clouds are also driven by the Wild West Wind and the poet wants to be flown away by the winds like the clouds. **Aware**—even the waves are influenced by the wind so he would like to be treated by it as a wave. **Pant**—to be moved by the force of the wind. **Lift me as.........cloud**—in the first, second and third stanza the wind has been said to lift the way ; the leaf and the cloud. **Share the impulse.........of the strength**—so that the poet my share in the strength of your mighty power. **Only less free than...........thou**—the poet is less free than the wind because he is bound by the ties and fetters of human life. **Uncontrollable**—the wind cannot be controlled by human beings. It knows no restrictions. It is free to

move here, there and everywhere. **In my boyhood**—the poet himself was free and uncontrollable like the wind in his boyhood days. **The comrade of Wanderings**—in his boyhood days the poet could be companion of the wind in his uncontrollable movements. **As then ....skyey**—in his boyhood the poet could complete with you (the wind) in sweeping speed and it was also likely to defeat you. **Outstrip**—defeat to beat the wind in speed. **The skyey speed**—the great speed of the wind in the sky.

Scare seemed a vision—In his boyhood the poet also possessed huge energy and therefore could defeat the wind in speed. **I would ....in prayer**—the poet says that he will still a boy, he would never have asked for its help in this humiliating manner. **In my sore need**—in my great distress ; at a time when I (poet) am feeling bo miserable and helpness. **"Oh lift me as a wave.................cloud"**—the poet makes a passionate appeal to the wind to lift in the same manner as it has lifted leaves, clouds and waves. **I fall......bleed**—for the poet the life has been uncomfortable and disquiet. He is wounded by the trials and troubles of life. He has bled being pricked by the thorn of life. **A heavy weight..............bowed**—the poet is bent due to the heavy load of life's miseries and troubles. **One too like the** - Otherwise the poet in his boyhood was like the west wind fiery and free. But now he is crushed and miserable. **Tameless** uncontrollable. **Swift**—full of energy. **Proud**—vain. The poet says himself in *Adonais*.

> *"A pard like Spirit beautiful and Swift"*.

Explanation with Reference to the Context, Stanza 4.

"If I were a dead leaf......tameless, and Swift, and proud."

These lines we find the poem "Ode to the West Wind" by P. B. Shelley. In these lines there is the lyrical cry of poet rung out of his heart. After speaking of the effect of the west wind on earth sky and sea the poet passes on to his own self. He is in need of the enerzing influence of the west wind. The poet requests the west wind to allow him to share its strength. He feels sorry for the passing away of his youthful energy when the idea of outstripping the west wind did not seem to him at all difficult. The heavy burden of trials and sufferings of lift have bent him down to the ground, though once he was as proud, impetuous and swift as the wind itself. The poet says to the west wind that if he were a dead leaf the might be carried by it to distant parts and places or a cloud that could be swiftly driven by it or, a wave agitated by its force, he would have surely shared the force and strength of its flight. Now he less free and more bound than it. In his boyhood, he was not overawed by its speed. He could then even think to defeat it in its race. Bvt now he has fallen upon the thorns of life and he has bled lawfully suffered. Therefore, he requests it (the wind) to lift him as it has lifted the dead leaves of trees, the clouds of the sky and the waves of the sea and infuse in him its energy and strength.

भावार्थ—कवि पश्चिमी पवन से विनती करता है कि वह अपनी शक्ति उसके शरीर में भर दे क्योंकि अपने बचपन के गुजर जाने पर उसको हार्दिक दुःख है जब कि उसको इस पवन को परास्त करने में किंचित् भी संदेह नहीं होता था। जीवन के भार और आपत्तियों ने उसकी कमर झुका दी है जब कि एक समय वह उतना ही तेज, दम्भी और शक्तिशाली था जितना पवन स्वयं है। कवि का पवन से कहना है कि वह मुझाई पत्ती होता या वादल जिसको वह दूर ले जाता है या सागर की लहर जिसको वह (पवन) उत्तुङ्ग कर सकता है तो वह अवश्य ही उसी शक्ति और सामर्थ्य में हिस्सा बँटाता बशर्ते कि वह इतना ही स्वच्छन्द होता जैसा कि वह पहले था। अब वह पराधीन है उसकी आजादी छिन चुकी है। अपनी युवावस्था में उसको उसका (पवन का) किंचित् भी भय न था पर अब तो जीवन की कठिनाई रूपी काँटों ने उसको रक्त-रंजित कर दिया। अस्तु उसकी उससे विनती है कि वह उसको उसी भाँति उठा ले जिस तरह से वृक्ष की पत्तियाँ, आकाश के बादलों और सागर की लहरों को उठाता है और उसमें अपनी शक्ति भर देनी चाहिये।

Gist. Stanza 5 (57—70). In this stanza the poet becomes hopeful. His opticism is noteworthy In these lines he ask the west wind to draw out from his mind the latent music as it draws from the trees. He then asks it to spread his prophetic words all over the human society to establish the reign of love and truth. He makes a prophetic and optimistic prophecy that agonies of life must be followed by pleasures of life.

NOTES

Make my thy lyre...is—the poet prays to the west wind to draw out music from him as it draws out from the autumnal forest (trees). **Lyre**—a musical instrument. **My leaves**—my youthful hopes ; **My leaves..... ......its own**—the poet compares his energy and ambitions and hopes to the leaves of the trees. And hence he says what does it matter if his hopes and strength are falling him like the dead leaves falling from the trees in the winter killed by the west winp, **The tumult...harmonies**—the solemn and resonant voice of the west wind.

Both—the forest and the mind of poet. **A deep autumn tone**—the sad music to the autumn, which is reason of death and decay in nature. **Sweet though in sadness**—"Sweet" because inspired by a hope of regeneration "the sadness" is due to the destruction necessary regeneration."

Compare :

"Our sweetest songs are those that tell of saddest thoughts."

Spirit fierce—Strong spirit. Mark the idealism of Shelley that transforms the West Wind, like his Skylark, into a spirit.

Compare :

Hail to the thee, blithee Spirit !
Bird thou never wert,
That from heaven, or near it.
Pourest the full heart
In Profuse strains of unpremeditated art.
Higher still and higher
From the earth thou springest
Like a cloud of fire ;
The blue deep thou wingest,
And singing still dost soat, and soaring over singest.
(*To A Skylark*)

Be thou, Spirit fierce—The poet is not satisfied only wit imbibing the spirit on the wind, the poet now strongly desire t identify himself with the wind. He desires to merge himself in th wind and become one with it. **Bethou, me, impetuous one**—Stron and forceful like the West Wind. **Dead thoughts**—thoughts lyin latent in his mind. **Over the universe**—over the world. Lik **withered leaves**—like dead leaves. **Quicken a new birth**—the leave of trees that fall down in autumn lead to vigorous burst—of life i spring ; so his thoughts, too, will bring about a regeneration of th earth and establish the reign of Love and Beauty.

But the incantation of his verse—through the magical effect o the poem. **Scatter**—spread. **As from an unextinguished hearth**— place for (the heart) in which the fire (thoughts is not fully put o but which still retains fire, Heart अँगीठी **Ashes and sparks**—the fier words of the poet (metaphor continues). **Unawakened earth**—th sleeping mankind. **The trumpet of prophecy**—scattering his prophetic ideas, his vision of a regenerate humanity with a deep trampet—like voice. **Explanation "If winter comes......for behind**" —one of the best lines in English poetry. "Autumnal decay an the bareness of winter may make the world desolate indeed, b beyond lies waiting the spring of another year. It is the ebb an flow, the endless 'baffling change' of the great tide of humanit which Shelley sings as well as the death and exit of dear or regenerative seasons" (Sharp) "Beyond the decay of a barrenness of wintery age, three glimmers the spring of millennum". Stopfor Brooke Says—"The cry in this line is prophetic of that unconquerable hope for mankind which underlying the greater part of Shelley's poetry, has made half its influence upon the world.

Explanation with Reference to the Context. Stanza 5.
(*Most Imp.*)

"Make me thy lyre, even spring be for behind ?"

These lines are from the last stanza of the poem "Ode to th West Wind" by B. P. Shelley, the poet has badly suffered fro the agonies of life. Now he invokes in these line the energy of the West Wind do generate him. He compares himself to the autumnal forest. He is like the dead leaf of autumn. The leaves of his life have fallen as the leaves of autumnal forest. This is his energies are decaying in much the same way as the dead leaves of the trees. The evils of life have sapped his youth and spirit. He, therefore, asks the Wind to make its lyre is to draw out from his mind the music that has been lying latent in him even as it draws latent music from the leaflets. What does it matter that the leaves of his life of falling off. The autumnal forest has, too, shed its leaves, and still the music is there. And the most it will draw a sad sweet music out of him as he is in melancholic mood. Still the poet will be glad to give expression to his sweet music of his heart. He wants complete harmony with the wild spirit of the West Wind so that he might imbibe the impetuosity of the wind. He also request the West Wind to scatter his thoughts for and wide like the leaves of trees, so that these might lead to the regeneration of humanity and of the world—a perfect millenium earth. Ae then asks the West Wind to be his month piece to proclaim all over the world the message of hope and love with the clear trumpet—not of a prophecy. "Just as in nature. Winter passes away yielding place to spring, so the old world will go and in its place will come a new world, laden fresh and sweet premises for suffering humanity."

भावार्थ—कवि शैली ने संसार में भाँति-भाँति के कष्ट और आपत्तियाँ उठाईं और क्लेश और दुःख ने उसकी कमर को झुका दिया। अब वह पश्चिमी हवा से यह स्तुति करता है कि वह उसकी अपनी अद्भुत शक्ति प्रदान करे ताकि वह संसार को अपनी महान् शक्ति से पुनः सुन्दर और शिव बना सके। कवि अपनी तुलना पतझड़ की ऋतु के वृक्षों से करता है। वह स्वयं जीवन रूपी वृक्ष की मुरझायी हुयी पत्ती हैं। उसके जीवन की आशा रूपी पत्तियाँ, मुरझाई हुई पत्तियों की भाँति झड़ चुकी हैं। अर्थात् उसकी शक्तियों का उसी प्रकार के ह्रास हो रहा है जैसे दरख्तों की मरी हुई पत्तियाँ, जीवन की बुराइयों ने उसकी शक्ति और युवावस्था को चूस लिया है इसलिये वह हवा से प्रार्थना करता है कि वह उसको अपना सितार बना ले और जो संगीत उसके हृदय में सुषुप्त अवस्था में पड़ा है, उसमें प्राण डालकर जीवित और जागृत कर दे जैसे कि वह पतझड़ वाले वन को संगीतमय कर देती है। क्या हुआ कि उसके वृक्षों में हरियाली (पत्तियाँ) नहीं है पर फिर भी वन में संगीत है। कवि अपने शोकयुक्त मधुर संगीत को अवश्य ही स्पष्ट करेगी। वह स्वच्छन्द पवन के साथ अपना पूर्ण सामंजस्य चाहता है ताकि वह उसकी उत्तेजना को प्राप्त कर सके। कवि हवा से यह भी विनती करता है कि वह उसके विचारों को संसार में फैलाने में सहायता करे जैसे कि वह पत्तियों को बिखेरती है ताकि संसार में कवि पुनः प्रेम और स्वतन्त्रता का साम्राज्य स्थापित कर सके। हवा से यह भी विनती करता है कि यह उसका नेता बनकर उसके 'आशा' और 'प्रेम' का संदेश दूर-दूर फैला दे। उसका यह अटल विश्वास है कि अगर प्रकृति में शिशिर ऋतु का भयंकर कोप हो सकता है तो उसके विनाशकाल के पश्चात् सुन्दर शीतल वसंत ऋतु का आना भी

अनिवार्य है। दुःख के बाद सुख का आना प्रकृति का नियम है, जैसे पतझड़ के पश्चात् बसन्त।

"जो आज है मजबूर वह कल मजबूर नहीं हैं।"

GENERAL QUESTIONS AND ANSWERS

Q. 1. Give in your own words the central thought of the "Ode".

Ans. This beautiful Ode describes the thoughts and feelings that sprang up in the mind of the poet in the dying hour of an autumn day as he few the stormy West Wind sweep over land and sea. The fierce, uncontrollable every of the wind effects him by contrast of his own weakness. He has fallen on the thorns of life and is bleeding. Life and society have been harsh to him. The heavy burden of miseries have almost bent him to the ground, Still the poet is not hopeless. The poets feels that he has a message for humanity. His fiery thoughts is scattered over the world and acted upon. they would bring about the much expected millennium on heart—the reign of love and Beauty. Hence, lacking the power and energy to preach these gospels all over the world, the poet invokes the West Wind itself, the type of a fierce and uncontrollable energy of nature, to lend him half of the boldness (impetuously). Let the wind make his mind the instrument of the expression and bring out all its letent music, so that he might pour forth (sing) to a generate earth the message of love and beauty and joy. The poet very firmily hopes that the present condition of degeneration in the world is bound to be replaced by a golden era, just as the winter is replaced by spring.

Q. 2. Explain with Reference to the Context the following :—

(i) "O thou who chariotest..................Preserver ; hear, oh, hear".

(ii) There are spread on the blue......approaching storm."

(iii) "Thou dirge of the dying year..............hail will burst. on hear !" (*Imp.*)

(iv) "I would never have striven.........tameless and swift and proud. (*Imp*)

(v) "Make me thy lyre........... sweet though in sadness."

(*Very Imp.*)

(vi) "Drive my dead thoughts.........can spring be for behind".

(*Most Imp.*)

Ans. For Explanation please see notes.

Q. 3. Describe Shelley as a lyrics poet with special reference to the "Ode to the West Wind". (*Most Imp. Expected*)

Ans. Shelley's genius was primarily lyrical although he had written narrative poems and one great tragedy too. *The Cenci.* Greatest, however, are the lyrical pieces, where Shelley's genius always exults : *The Skylark* (1820), the most popular of these, though not the finest, in rich in melodious charm ; but impetuosity superior in imaginative conception and metrical power are in *The Cloud* (1820) and the *Ode to the West Wind* (1819).

We find exquisite qualities of Shelley as a lyric poet in his poem "*The Cloud*". According to A. C. Rickett, *The Cloud* is a lyric of flawless beauty. The complete identification of the poet with his subject, the superb sound of music, the crystalline clearness to the picture, not for a moment married by over-profusion of metaphor as is in *To the Skylark*. It is lyric for our wonder and delight.

Shelley, in the opinion of Bradley, is the greatest lyric poet. It is true also. In no other poet we find so much of sweetness so much of rythm, so perfect sureness, the triumphant rapidity of the upward ; flight, the super-terrestial quality as well as the poignant intensity of the sounds as we find in Shelley's lyrics. Like his own skylark he soars higher than the place of the world.

Higher still and higher
From the earth thou springest
Like a cloud of firs ;
The blue deep thou wingest
And singing still dost soar, and scaring ever singest.

Shelley's very personality melts into his lyric until he cases to be a man, and becomes a lyric himself.

"Ode to the West Wind" is an epitome of Shelley's lyric art. We find in the poem a union of lyrical breadth with lyrical intensity unsurpassed in English poetry. There is, in this Ode a marriage of most equisite words to the most exquisite music, not less exquisite in that the words are so simple and the harmonies so easily understood. As the result of the union and unrivalled suggestiveness of phrases which gives every image of a thousand separate faces, and is absolutely limitless in the extent.

Shelley's some lyrics exhibit, the Fury of his passion, some case and other 'even power'. A. C. Bradley says, "And if this had been otherwise. I supose that Shakespeare would have been our greatest lyrist, but as things are I cannot doubt that the title belongs to Shelley". According to the critic Milton Wordsworth and Keats are no match to Shelley's lyric genius. Mark his words :

"Where a full toned slow-moving rythm is wanted, Keats surpasses Shelley, and Keats at his best does so also, as Milton and Wordsworth certainly do, in feeling for the moment of a sonner. But to attempt a survey in general to put Keats beside him as a lyric ; poet appears to me an error almost grotesque ; and to put Milton or Wordsworth is still an error."

Professor shairap writing in the characteristics of Shelley's lyrics remarks, "Other lyric poems, it has been said, sing of what they feel ; Shelley in his lyrics sings of what he wants to feel. The thrills of desire, the guises of emotions are all straining after something seen but unattained, something distant in future ; or they are wails of passionate despair, utter despondency for something hopelessly gone yet it must be owned, that those outbrusts of passionate desire after idea ! beauty set our pulses throbbing witha strange viberation even when we do not really sympathise with them.

According to Stopford Brooke Shelley is matchless unrivalled and without a parallel as a lyric poet. He pours in our hearts through his lyrics the cry of his heart with all its "intense yearning, its disappointments, its insufficiency."

"The Ode to the West Wind mighles together personal feeling and prophetic hope of mankind. Some his poems are lyrics of Nature ; some are dedicated to the rebuke of tyranny and the cause of liberty ; others belong to an indefinite passion, which he called love ; and others are written on vision those "*Shapes that haunt thoughts in wilderness.*"

In '*Ode to the West Wind*' Shelley's lyricism appear wedded to his prophetic nature. Just note.

"Be through my lips to unawakened earth,
The trumpet of prophecy, O wind,
If winter comes can spring he far behind ?"

Q. 4. **Write a short note on the development of ideas in 'Ode in the West Wind'.**

Ans. Shelley was walking along the blanks or Arno : he saw the rising autumnal storm carrying with it a load of leaves. The leaves fell from the trees. They were black, scarlet and yellow. The autumnal storm of the Winter West Wind scatters these leaves far and wide.

"Yellow, and black and pale, and hectic red,
Pestilence stricken multitudes : O thou,
Who chariotest to their dark wintry bed
The winged seeds
Destroyer and Preserver, heart, O hear."

Thus, the Wild Wind is both a destroyer and preserver, Hence its utility.

"With each fresh variation of the original thought the poet given us a flood of super-imagery strengthening the main theme, never awakening it by far-fetched conceits. We pass in turn over earth, sky and sea, the mosic growing fuller and more majestic as the poem sweeps on. The poet implores the West Wind to fill in him its fiery energy because he has lost is under the burden of wordly worries.

"Oh, lift me as a wave, a leaf, a cloud
I fall upon the thorns of life ! I bleed ;
A heavy weight of hours has chained and bowed
One too like thee ; tameless, and proud".

Then again the poet invokes the West Wind to infuse in him its energy and strength and make himself its own lyre so that he may fill the world with his message of love and liberty for man;

Make me thy lyre, even as the forest it
What is my leaves are falling, like its own !
The tumult of the mighty harmonies

Will take from both a deep autumnal tone
Sweet through in sadness.

In the end the poet implores the West Wind to blow through his heart, and scatter his thoughts over the word. He requests her to drive his dead thoughts over the universe, like the withered leaves so that a new world of better moral idealism may be created. He requests it to scatter far and wide his prophetic words.

"If winter comes, can spring be far behind ?"

Q. 5. Explain the different symbolism used by Shelley in the "Ode to the West Wind".

Ans. "Ode to the West Wind" is not only a lyric signifying the fury of storms or the West Wind but it contains symbolisms. It is symbolic of so many things ; such as :

1. Symbol of Destruction and Preservation of life in Nature.

With the advent of the West Wind in autumn leaves and flowers wither away. The dead leaves from whose unseen presence are driven like ghosts from an enchanter's presence. It destroys all greenery and freshness in nature. So it is symbol of destruction but side by side it drives the winged seeds into fertile soil and these seeds burst froth into plants, buds and flowers. Hence it is preserver plan. Therefore, the poet says,

Wild spirit, which art moving everywhere,
Destroyer and Preserver hear, oh hear !"

2. Symbol of Strength and Energy.

The West Wind is a symbol of great strength and energy because it blows on the earth, in the sky and on the ocean uncheked. The poet is impressed by its strength and energy and therefore requests, it to list him up like "as leaf, a cloud, a wave" because he has fallen on the thorn of life and has bled.

3. Symbol of poet's Imagination.

Shelley has suffered at the hands of critics as well as by the circumstances of his own life, hence he has becomes hopeless of life. Now he wants to be a part and parcel of the west wind so that none could restrain him in the expression of his own thoughts.

"*Make me the lyre, even as the forest is ;*
What if my leaves are falling like its own !
The tumult of the mighty harmonies
Will take from both a deep, autumnal tone,
Sweet though in sadness."

4. Symbol of hope.

West Wind is a symbol of hope. It is a symbol of Shelley's optimism. Just mark.

"*O Wind*
If winter comes, can spring be far behind."

5. Symbol of Revolution.

The "Ode to the West Wind" is also a symbol of revolution.

The poet wants to proclaim to the world that the reign of harted and darkness is bound to be replaced by a reign of love and liberty. In this poem the poet utters not his own sorrows and sufferings but of the entire humanity. The weary child (Shelley) becomes in prophet and employes the West Wind to scatter his prophetic thoughts far and wide.

"Scatter, as from unextinguished heart
Ashes and sparks my words among mankind !
Be through my lips to unawkened earth
The trumpet of a prophecy ! O wind
If winter comes, can spring be far behind ?"

Q. 6. What is an ode ? Discuss the qualities of the "Ode to the West Wind."

Ans. The Ode was originally a poem that was intended for being sung and was thus adapted to music. In its modern sense, however, an Ode is defined in the new English Dictionary as a 'rimed (rarely unrimed) lyric, often in the form of an address generally dignified or exalted in subject, feeling and style. Gosse defines it, as "any strain of enthusiastic or exalted lyrical verse, directed to a fixed purpose and dealing progressively with a dignified them."

The chief characteristics of the Ode may be summed up as follows :

1. It is longer than the true lyric.
2. The emotion is of a kind that permits of development.
3. The language is dignified in style and exalted in tone.
4. The structure may be regular, or irregular, and if often elaborate.
5. The Ode may suggests in Coral origin, or it may be purely personal subjective.

Shelley's Ode to the West Wind is an epoch making poem, which, not only elevates the poet's lofty conception of poetic art, but it undoubtedly immortalize the very truth. Truth of poetry and is celestial sublimity."

—*Dr. Dobson.*

Ode to the West Wind is not epitome of Shelley's lyrics art. We find is this poem a union of lyrical breadth with lyrical intensity unsurpassed in English poetry.

This Ode has more rush and vigour and sweep than any other English Ode. The poem is neater to music than per picture because is it so full of sound and motion.

Like the **'dashing', 'gashing', 'lashing'** smashing West Wind **whiming and pinning, resulting** and whistling, over the earth, Ocean and heaven, Shelley's Ode to the West Wind gushes through our hearts, sometime it shatters and betters the old world of hatred and darkness and officers a hope or a vision for building a new world of love and liberty.

The Ode is most characteristic of Shelley's revolutionary fervour and his idealism. "The sweep and flow of his verse in his poem has something of the force and tempestuous rush of the West Wind itself. Now here does the torrent and similes, metaphors and symbols pause for a moment. The dashing urge of the poet to bring about a revolution all over the world is an evidence to Shelley's revolution ideals.

One to the West Wind is an epitome of Shelley is lyric art, we find in this Ode a union of lyrical breadth with lyrical intensity unsurpassed in English poetry.

According to Stopford Brooke, the 'Ode to the West Wind' is the only poem that places Shelley apart from the other lyric poets of England. In it all the powers and his poetic subjects are wrought into a whole.

To sum up we say that nowhere does Shelley's voice reach a more poignantly personal note or more perfect spontaneity than in "The Ode to the West Wind". This Ode in Shelley's masterpiece of incalculated symmery of structure !"

Q. 7. Write a detailed criticism of Shelley's "Ode to the West Wind". *(Most Imp.)*

The Ode to the West Wind was written in the early part of October, 1819. It was published in 1820.

The Ode is one of the first lyrics in English literature. It is an epoach making poem, according to Dobson, which not only elevates the poet's lofty conception of poetic art, but immortalize the very Truth of Poetry and its celestial sublimity.

Nowhere in the entire range of English poetry does any song haunt the heart, captivate the soul, fascinate the mind sacrify the purity of radiant optimism, as Shelley's **Ode to the West Wind** does. **It is the Ode of all Odes, Poem of all poems and hope of all hopes.**

The Ode is most characteristics of Shelley's revolutionary fervour and his idealism. The sweep and flow of the verse in this poem has something to the force and tempestuous rush of the West Wind itself. The fury of the wind is so terrible that subterranean foliage of the Mediterranean sea turn pale with fear blooms.

"The Sea, blooms and oozy wood which wear
The Sapless foliage of the ocean, Know
The voice suddenly grow with fear
And tremble and despoil themselves : *Oh hear* !"

"Nowhere in this Ode does torrent of similes, metaphors and symbols pause for a moment or is there any feeling of arrested speed or descent to the common place. Mark the use of beautiful similes and metaphors.

"Thou from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing.

(Simile)

"Make me thy lyre, even, as the forest is :

(Metaphor)

The Ode is produce is lyricism and there is no song in the whole of English literature more passionate, more penetrative and more full of the force by which the idea and the song are united into one creation. S. A. Brooke calls it the hymn of our own world." In this Ode Shelley has achieved the remarkable union of lyrical breadth with lyrical intensity unsurpassed in English song.

The Ode illustrate Shelley's Love of Nature. In the poem there is perfect union between the poet's spirit and the force of nature. He invest the West Wind with *Life and intellect*. It is a living force—destroyer as well as preserver. Thus according to poet Nature has both the aspects—constructive as well as destructive.

The Ode to the West Wind has a magnificant structure. Here Shelley's art and ideas are wedded in indissoluble union so that they cannot be Judged apart. It is a faultless work of art. It is distinguished by no dazing gorgeousness of phrases. In epithets are few and simple, and the expression in austee. In nurvours delicacy and overflowing imagination lift it so an undisputed point of artistic excellence.

The Ode is symbol of change, strength and energy revolution and hope. Just mark.

"Scatter, as from an extinguished hearth
Ashes and sparks my words among mankind
Be through my lips to unawakened earth
The trumpet of prophecy ! O Wind
If Winter comes on Spring be for behind ?"

Nowhere does Shelley's voice reach a more poignantly personal note or more perfect spontaneity than in 'The Ode to the West Wind." In the Ode we find to strange fusion of Pessimism and Optimism. It is also a song dealing with the regeneration of mankind.

"Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth."

The metre of the Ode is terrima and Shelley has managed it with perfect mastery.

TO A SKYLARK

by

B. P. Shelley

Introduction

'To a Skylark' is a lyric of Shelley. It was composed in 1820 and published in 1820. The bird whom the poet addresses is not a real bird, but it is the Shelley's own imagination. It is the symbol of Shelley's own aspiring and super earthly poetic genius.

Greatest, however, are the lyrical pieces where Shelley's genius always exaults : *The Skylark*, the most popular, though not the finest, is rich in melodious charm ; but infinitely superior in imaginative conception and material power are (*The Cloud* 1820) and *The Ode to the Wind.*

"The Stanza Form used in this lyric is Shelley's own creation. It is designed to suggest the flight of the bird—short flights, followed by long pauses while the bird hovers on its wings. The stanza is Trochaic.

Shelley's skylark differs from Wordsworth's skylark which soars upwards, no doubt, yet keeps it contract with the earth. Shelley's skylark hates the earth and loves to remain flying in the blue sky sing with an enternally inspiring bliss. Just mark.

> *"Higher still and higher,*
> *From the earth thou springest*
> *Like a cloud of fire* :
> *The blue deep thou wingest,*
> *And singing still dost soar and soaring ever singest."*
>
> —*Shelley.*

Shelley's Skylark in so different from Wordsworth's bird that it is possible to regard Shelley's bird as the symbolisation of his own aspiring and unearthly poetic genius, whereas Wordsworth's bird is the type of the wise, rising to heaven, but never losing touch with the solid realities of life. Shelley's poem is remarkable to its series of similes—glowing and suggestive, but perhaps not performing the purpose of similes, which are to make what is obscure clear. Observe a similar or two.

> *Like a high born maiden*
> *In a palace tower'.*
> *Soothing her love laden*
> *Soul in secret hour.*
> *With a music sweet as love, which overflows her bower.*
> *Like a grow worm golden*

In a dell of dew
Scattering unbeholden
Its aerial hue
Among the flowers and grass, which screen from the view.

Substance of the Poem.

Shelley calls his skylark a bilthe spirit. His bird is entirely a new creature, which has no parallel or peer. Its race as just begun. It soars upwards from the earth ; while soaring it is singing It is a spirit and therefore it is without flesh or blood. The bird is invisible in the sky ? Only its sweet song is heard.

Shelley compares his skylark to a member of beautiful object of nature and other creatures and concludes that nothing is sweeter of more charming than the song and intoxication of this bird.

All the earth and air
With thy voice is loud
As, when night is bare
From one lonely cloud
The moon rains out her beams, and heaven is overflow'd.

The poet then asks the bird to reveal the secret of its eternal bliss, joy and peace, which the people of world can never achieve.

What object are the fountains
Of thy happy strain ?
What fiel ds, or waves or mountains ?
Wha slopes or sky or plain
What love of thine own hind ? what ignorance of pain.

He comes to this inference that the secret of the bird's unending bliss is that it loves death while we fear it. The bird also hates the earth and loves to soar higher and higher in the region of heavenly joy. The poet then requests the skylark so teach him half of the secret of its glandness so that his songs may also be listened to by the people as he is listening to its songs.

The Central idea of the Poem.

The poet wants the same sweet spontaneity in his poetry as he finds in the songs of the skylark so that the world should listen to his verses, and he is listening now.

Main Ideas in the Poem. *(You must read it)*

Shelley hails is skylark as a spirit. He locates its abode in heaven or near it whence it pours forth its beautiful and charming songs.

The skylark never comes down on earth. It flies upward and upward, and while it soars upwards it sings and while it songs it soars upwards.

In the beautiful and colourful rays of the setting sun the skylark looks very pretty and on the bright surface of the cloud it seems to float to and run about. The bird has no physical form like other birds. It belongs to a new type of race, which never existed before and has started just now.

The skylark is invisible and only its songs we are assumed on its presence.

The music of the birds fill thé earth and air. Its melodies fall sweetly and spontaneously as the moon beams fall, when the sky is clear and there is a not a joy of cloud there. The drops of dew falling from the beautiful rainbow are not so sweet and charming as its melodious song.

The poet compares the skylark with a maiden of a far high family who is love-sick and for comforting and consoling her love laden heart, sings in the tower of her palace, secretly and silently ; yet her song overflows her secret tower and reaches the outside places. In the like manner the skylark is singing not for the people of the world ; it is for her own soul, yet it is gladdening the people on earth.

The songs of the skylark gush out like the faint light of the glow-worm from the foliage. Just as the soft wind that spreads the fragrance of roses so is the case with the songs of the skylark ; it is unseen, yet its music is scattered by the winds.

Skylark fills the earth and air with its sweet music. It melodies fall as sweetly as the moonlight.

Skylark is hidden like a poet but like his verses his song is overflowing the earth and heaven.

Skylark is like a maiden, belonging to a high family who is love-sick and for comforting and consoling her love-laden heart, signs in the tower of her galace secretly and silently yet her song overflows his secret tower. In the like manner skylark remains invisible but her songs are heard by all.

Skylark's songs are scattered like the light of the gloworms that remain invisible in the bushes.

Skylark is hidden like a rose in its own green leaves but its smell spreads so does the sweetness of skylark's music.

Skylark's music surpasses all the lovely sounds—say that of the gentle shower on the grass.

Shelley implores the skylark—may it be a spirit of bird to teach the secret of the sublimity of its songs.

Neither chorus nor songs in praise of victory can compare with its notes; Therefore, the poet desire to know the source of its music.

In its eternal joy there is no place for gloom. The skylark loves but, unlike man its love never ends. It knows no satisfaction.

Skylark does not fear death. It thinks of death and loves spiritual things whings we are engrossed in materialism. It is birds spiritualism that makes its gong so sweet.

The people of the world are always worried about their past and future since their wordly know no end. And this is mai reason that they are never really happy. Hence we consider tho songs to be sweetest, that are mixed with feelings of sorrow.

According to the poet the world can be as happy and gay a the skylark, provided the people are free from pride, and vanity. The skylark is a hater of the wordly things are no better than th wisdom.

The poet in the end implores the skylark to teach him half th joy that its brain must know to enable him to say verses life i songs so that the world may listen to him as he is listening at pre sent to its songs.

Application of the poem.

Shelley's skylark is unique and extraordinary. It has nothin in common with the skylark of the world. It has its abode i heaven or near about it. Its melodies are extremely sweet. It i invisible in the sky but its sweet song is scattered on the earth lik the light of the hidden glow-worm ; and the fragrance of a hidde rose and the love song of a rich maiden who is hidden in the towe of her palace. It soars upward and while it soars. Its melodiou songs fall upon ears like the soft shower on the grass. Its musi is very gentle and sweet. The poet is charmed but its music. In hi opinion it is better than the poems written in praise of love an wine. Being enarmoured of its music be requests the bird to te him the secret of its internal bliss and peace which the people of th earth do not know nor can ever achieve. He infers that the secre of the bird's eternal bliss is that it loves deathwhile we, on th earth, fear's death. Another secret is that it is above pride, hatre and malice and it hates the material earth and loves to fly highe and higher in the region of heavenly joy. Spiritualism is the secre of its internal gladness. The poet, in the end, implores the bird t reach him, at least, half the secred of its happiness and deligh (rapture), so that he may also sing as thrillingly and sweetly as i sings, so that the world may listen, to his songs as he is listening t its melodies. In short the poem is the craving of the heart of th poet to make his verse and message as appealing to man kind as th song of his skylark is.

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TO A SKYLARK 1981

(*B. P. Shelley*)

Note.—[*This lyric was written and published in 1820 Shelley's Skylark symbolises his own aspiring and poetic genius. It is one of the finess lyrics of English language.*]

1986

Hail to thee, blithe Spirit !
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremediated art. ५
Higher still and higher
From the earth thou springest
Like a cloud of fire :
The blue deep thou wingest.
And singing still does soar, and soaring ever singest. १०
In the golden lighting.
Of the sunken sun,
O'er which clouds are brightening.
Thou dost float and run,
Like and unbodied joy whose race is just begun. १५

Paraphrase, Stanza 1.

The poets greets Skylark as a happy Spirit and quite different from the ardinary lark. He locates its abode in heaven or near about it. It does not sing but given out an art, deep and charming, which is not known to man.

Paraphrase, Stanza 2.

Skylark shoots up from the earth like a cloud of smoke. While is soars it sings and while it sings it soars.

Paraphrase, Stanza 3.

The sun is setting. Its golden rays has brightened the clouds. The Skylark also shines in this light and floats and rules over the clouds. This bird belongs to a new race which has just come into existence.

भावार्थ 1 से 3—कवि अबाबील का स्वागत करते हुये कहता कि वह एक साधारण अबाबील नहीं है। बल्कि एक आत्मा विशेष है जो कि स्वर्ग में या स्वर्ग के आस-पास रहती है। उसका संगीत अनुपम है। उसके गीत को गीत न कहकर कला कहना अधिक सङ्गत होगी। यह कला भी ऐसी है जिसका मनुष्य मात्र को ज्ञान नहीं है।

अबाबील धुएँ के बादल की भाँति एकदम पृथ्वी से आकाश की ओर उड़ती है और जैसे-जैसे वह ऊपर को उड़ती जाती है वैसे-वैसे ही गाती है और जैसे-जैसे गाती है वैसे-वैसे उड़ती जाती है ।

सूर्यास्त हो रहा है । सूर्य की सुनहरी किरणों से आकाश में बादल चमक रहे हैं । अबाबील भी चमक रही है और इन बादलों पर वह तैर व दौड़ रही है । यह नई जाति की अबाबील है जिसकी जाति अभी ही आरम्भ हुई है ।

The pale purple even
    Melts around thy flight ;
Like a star of heaven
    In the broad daylight
Thou art unseen but yet I hear thy shrill delight ;
Keen as are the arrows
    Of that silver sphere,
Whose intense lamp narrows
    In the white dawn clear
Until we hardly see, we feel that it if there.
All the earth and air
    With thy voice is loud
As, when night is bare
    From one lonely cloud
The moon rains out her beams and heaven is overflow'd.

Paraphrase, Stanza 4.

While the skylark continues its flight in the sky, the pale purple evening melts into the darkness of the night. The bird is invisible like a star which is at its place but cannot be seen in the broad day light : yet the poet hear its shrill music.

Paraphrase, Stanza 5.

The bird is in the sky but it is invisible like the setting moon whose beams are still flashing out and by seeing the beams we know that the moon is in the sky though hidden. So we know about the skylark's presence by hearing its song.

Paraphrase, Stanza 6.

Skylark's fills the entire universe with its sweet music. The voice of the bird is falling as softy as the moon beams fall, when the sky is cloudless on our eyes.

भावार्थ पद्यांश 4 से 6 तक——अबाबील अपना उड़ना जारी रखती है। यहाँ तक कि सायंकाल अँधेरी रात में बदल जाता है । दिन के प्रखर प्रकाश में आकाश के तारे की भाँति अबाबील नजर नहीं आती है, पर फिर भी उसका आनन्द भरा गान कवि सुनता है जिससे यह साबित हो जाता है कि अदृश्य के तार की भाँति वह भी प्रकाश में कहीं है ।

चाँदी की-सी चन्द्र की किरण सूर्योदय होने पर भी फीकी पड़ जाती है परन्तु उनका थोड़ा बहुत प्रकाश भी हमको चाँद की मौजूदगी का आभास कराता है। ठीक इसी भाँति आजीवन की बात है। उसका मधुर गान उसकी उपस्थिति का आश्वासन दिलाता है।

उसके मधुर गान से पृथ्वी और पर्वत गूँज उठते हैं। उसका गान हमारे कानों पर उतनी ही कोमलता से गिरता है जैसे कि स्वच्छ आकाश से चन्द्र किरण बरसती है और चाँदनी से आकाश भर जाता है।

What thou are we know not ;
What is most like thee ?
From rainbow clouds there flow not
Drops so bright to see
As from thy presence showers a rain of melody.
Like a poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not :
Like a high-born maiden
In a palaces tower,
Soothing her love-laden
Soul in secret hour
With music sweet as love, which overflows her bower :

Paraphrase, Stanza 7.

The poet in unable to establish the bird's identity but he is sure that its song is sweeter than the drops that fall from the pretty rainbow clouds.

Paraphrase, Stanza 8.

Just as the thoughts of a poet become more prominent than his personality similarly skylark itself is hidden while its songs are overflowing the earth and heaven. The bird is a spiritual being so it does not need to know of the material cases or sympathy or hope.

Paraphrase, Stanza 9.

Skylark is like a rich who secretly sings to relieve her love-laden heart ; her song overflows her secret tower and reaches the outside word. In the same way, the skylark is singing, not for the people of the world but for its own satisfaction yet the song is coming down on the earth.

भावार्थ पद्यांश 7 से 9 तक—तुम क्या हो, ऐ अबाबील, वह हमको मालूम नहीं। तुम जैसा कोई अन्य भी है इसका भी पता नहीं है। तुम्हारा गान इतना मनहरण और कोमल है कि इतनी मधुरता तथा कोमलता उन ओस की बिन्दुओं से भी नहीं जो इन्द्रधनुष से आती हैं।

जिस प्रकार से भावावेश में कवि का व्यक्तित्व छिप जाता है और उसके विचार प्रधान हो जाते हैं ठीक उसी प्रकार अबाबील अदृश्य है जबकि उसका गान पृथ्वी और गगन को सराबोर कर रहा है। उसे सांसारिक चिन्ताओं, सहानुभूति और आशा आदि की आवश्यकता नहीं है।

जिस प्रकार एक धनाढ्य वंश की युवती अपने महल के बुर्ज पर जाकर छिपकर प्रेम भरे गीत इसलिये अलापती है कि उसका हृदय हल्का हो जाये उसी प्रकार से यह चिड़िया भी अदृश्य होकर गाती है। पर जैसे उस प्रेम-पीड़ित कामिनी के गीत बुर्ज से फूट-फूट कर बाहर निकल पड़ते हैं। उसी प्रकाश से अबाबील का गान गगन में न समाकर पृथ्वी पर जा सकता है।

Like a glow-worm golden
    In a dell of daw.
Scattering unbeholden
    Its aerial hue
Among the flowers and grass, which screen it from the views ;
Like a rose embower'd
    In its own green leaves.
By warm winds deflower'd
    Till the scent is gives
Makes faint with too much sweet these heavy winged thieves.
Sound of vernal showers,
    On the twinkling grass;
Rain awaken'd flowers,
    All that ever was
Joyous, and clear, and fresh, thy music doth surpass.

Paraphrase, Stanza 10.

The glow-worm remains hidden flowers and leaves. Even then its faint soft light comes out. Exactly in the same manner the skylark is invisible but its song we hear.

Paraphrase, Stanza 11.

Rose is surrounded with its green leaves yet the worm winds of summer are taking the fragrance of the rose outside. Similar is the case with the skylark ; it is unseen, yet its music is scattered by the winds.

Paraphrase, Stanza 12.

Gentle showers of spring bring to life the grass. Rain awakens and refreshes the flowers. But the song of the skylark surpasses all the lovely sounds—even of the gentle rain of spring.

भावार्थ पद्यांश 10 से 12 तक—जुगुनू फूल और पत्तियों में छिपा रहता है फिर भी उसका सुन्दर प्रकाश बाहर निकल आता है ठीक उसी प्रकाश अबाबील अदृश्य रहती है पर उसका गान हमको सुनाई देता है।

गुलाब के चारों ओर हरी पत्तियाँ होती हैं पर फिर भी ग्रीष्म ऋतु की शीतल मन्द वायु उसकी गन्ध को लेकर चारों ओर फैला देती है। यही दशा अबाबील की है। वह भी अदृश्य है परन्तु उसका गीत वायु में इधर-उधर बिखेरे देती है।

बसन्त की रिमझिम-रिमझिम वर्षा तृण-तृण को हरा कर देती है। फूलों में नई मादकता आ जाती है। हेम से सभी वस्तु स्वच्छ और सुन्दर हो जाती है। परन्तु अबाबील का गान वर्षा से भी अधिक ताजगी देता है।

Teach us, sprite or bird,
What sweet thoughts are thine :
I have never hard
Praise of love or wine
That panted forth a flood of rapture so divine.
Chorus hymeneal,
Or triumphal chant,
Match'd with thine would be all
But an empty vaunt—
A thing wherein we feel there is some hidden want.
What object are the fountains ?
Of thy happy strains ?
What fields, or waves, or mountains ?
What shapes of sky or plain ?
What love of thine own kind ? What ignorance of pain ?

Paraphrase, Stanza 13.

The poet fails to know the identity of the skylark whether it is a spirit or bird. In his eagerness he asks the secret of the sublimity of its songs. It songs are sweeter than the songs sung in praise of love or wine.

Paraphrase, Stanza 14.

The songs sung by the maidens marriages, and songs of triumph when compared with the melodies of the skylark will fade into insignificance, and will be missing in the spiritual rapture of the skylark.

Paraphrase, Stanza 15.

What are the sources of your sweet music ? What is your exact place of dwelling, fields, waves or mountains, heaven of earth I What is the nature of your love ? Are you free from the wordly pains and worries ?

भावार्थ पद्यांश १३ से १५ तक—ऐ अबाबील तुम आत्मा हो या कुछ भी हो इसकी चिन्ता मुझको नहीं है पर मुझको तुम्हारी शिक्षा की आवश्यकता है वह मुझको दो। तुम्हारे मधुर गान की क्या महत्ता है। मैंने ऐसा मदिरा या प्रेम की प्रशंसा में कोई भी गीत नहीं सुना है जिसमें इतना अलौकिक आनन्द भरा हो।

विवाह के अवसर पर सामूहिक गान या विजय के उपलक्ष में जयघोष गीत तुम्हारे इस संगीत की तुलना नहीं कर सकते हैं। तुमने यह संगीत कहाँ पाया है ? वह खेत, लहरें, पर्वत, आकाश या मैदान कैसे हैं जहाँ तुम रहती हो तुमको संसार का किंचित् मात्र भी सुख-दुःख नहीं व्यापता है।

With the clear keen joyance
Languor can not be :
Shadow of annoyance
Never came near thee :
Thou lovest ; but ne'er knew love's and satiety,
Waking or asleep
Thou of death must deem
Things more true and deep
Than we mortals dream
Or how could the notes flow in such a crystal stream ?
We look before and after.
And pine for what is not :
Our sincerest laughter
With some pain is fraught :
Our sweetest songs are these that tell of sundest thought.

Paraphrase. Stanza 16.

Oh skylark ! in your spiritual joy there is no touch of sorro You are absolutely free from sorry and worry. You also love b unlike man, your love knows no end.

Paraphrase. Stanza 17. (Most Im

Skylark loves death. It does not fear or hate it like the peo of the world. It is concerned with spiritual things of which m cannot even dream And that is the season why its music flo like a crystal clear stream.

Paraphrase, Stanza 18. (Most Im

Men are worried about the past future and feel sorry f their unfulfilled desired. When in our laughter there is a note sorrow we consider such songs to be the sweetest that are pregn with thoughts of sorrow.

भावार्थ पद्यांश १६ से १८ तक—ऐ अबाबील तुम्हारे आध्यात्मिक में व्यथा का लेशमात्र भी अंश नहीं है। तुम्हारे मुख में सांसारिक दुःख का नहीं है। तुम दुःख-दर्द और चिन्ताओं से कतई मुक्त हो। तुम प्यार करती हो तुम्हारे प्यार का कभी अन्त नहीं होता है।

तुमको हर समय मृत्यु का ध्यान रहता है। तुम स्वयं अलौकिक हो तुम्हारा सम्बन्ध भी अलौकिक वस्तुओं से रहता है जिनकी कि हम लोग कल्प भी नहीं कर सकते हैं। शायद इसी कारण तुम्हारा संगीत एक निर्मल झरने भाँति झरता रहता है।

संसार के प्राणी सर्वदा भूत और भविष्यत् की चिन्ताओं में खोये रहते हैं और वे असन्तोष में घिरे रहते हैं। हमारी इच्छाओं का कोई अन्त नहीं है जो हमारे पास नहीं है हम उसकी कामना करते हैं। हमारे हास्य में भी एक प्रकार का रुदन या वेदना लिप्त रहती है। हम करुणात्मक गान को मधुरतम कहते हैं।

Yet if we could scorn
        Hate, and pride, and fear :
If we were things born
        Not to shed a tear.
I know not how thy joy we ever should come near,

Better than all measure.
        Of delightful sound,
Better than all measures
        That in books are found,
Thy skill to poet were, thou scorner of the ground !

Teach me half the gladness
        That thy brain must know
Such harmonious madness
        From my lips would flow
The world should listen then, as I am listening now.

—*P. B. Shelley.*

Paraphrase. Stanza 19.

If we mortals could also be above the feelings of hate, pride, fear doubt and malice to think that our lives would be as happy then as that of the skylark because it suffers from no pride, vanity or fear ; would be sheer folly.

Paraphrase. Stanza 20.

The poet addresses the skylark as the hater of the world and says that its song are of greater value than all the liberal arts and wisdom contained in books.

Paraphrase. Stanza 21.

The poet, in the end, implores the skylark to unlock to him the secret of its eternal happiness so that he may also write as magically sublime verses as its songs are which the world might listen as attentively as he is listening to its songs.

भावार्थ—पद्यांश ११ से २२ तक—कवि की यह धारणा है कि यदि जग के प्राणी भी अबाबील की भाँति दम्भ, मिथ्या, भय आदि से घृणा करें तो वे भी यह सोचेंगे कि वे भी उसकी भाँति अलौकिक आनन्द का लाभ उठा सकते हैं, निरी मूर्खता होगी। अगर वे भी विनाश को प्राप्त होने वाली वस्तुओं पर अश्रु प्रवाहित न करें तो वे भी उसी की भाँति प्रसन्नचित्त रह सकते हैं, यह दुराशा मात्र हैं।

कवि अबाबील को संसार से घृणा करने वाली कहकर पुकारता है और उसका विश्वास है कि उसके गीतों में अमूल्य ज्ञान गुम्फित है जो कि ललित कलाओं और पुस्तकों के ज्ञान से अधिक मूल्य रखता है।

कवि अबाबील से सविनय प्रार्थना करता है कि उसको वह अपनी प्रसन्नता का अर्द्धांश ही दे दे ताकि उसके काव्य में जादू का सा असर आ जाये और संसार के लोग उसकी कविता को उसी प्रकार से सुने जिस प्रकार से वह उसके गीतों को सुन रहा है।

अबाबील के प्रति

कविता का संक्षिप्त परिचय

कवि अबाबील का स्वागत करते हुये कहता है तुम एक साधारण अबाबील नहीं हो, बल्कि एक आत्मा-विशेष हो जो कि स्वर्ग में या स्वर्ग के आस-पास रहते हो। तुम्हारे हृदय से मधुर और अनुपम संगीत का स्रोत फूट निकलता है। तुम्हारे गायन को गीत न कहकर 'कला' कहना अधिक उचित होगा। यह कला भी ऐसी है जिसका मनुष्य मात्र को ज्ञान नहीं है। शायद इसका कारण इनकी अनुपमता है।

अबाबील पृथ्वी से आकाश की ओर एकदम उमड़ती है जैसे अग्नि से धुएं का बादल उठता है। जैसे-जैसे वह ऊपर उठती है वैसे-वैसे गाती है और जैसे-जैसे गाती है वैसे-वैसे ही वह ऊपर उड़ती है।

अबाबील आकाश में उड़ती रहती है। आकाश पर मेघमाला है जो अस्त होते हुये सूर्य की सुनहरी किरणों से देदीप्यमान् है। इनके ऊपर अबाबील तैरती और दौड़ती दिखाई दे रही है और वह स्वयं भी सुनहरी किरणों में चमक रही है। अबाबील साधारण अबाबील नहीं है। इसकी जाति (किस्म) अभी-अभी अस्तित्व में आयी है।

यहाँ तक कि जब सायंकाल अंधेरी रात में बदल जाता है तब भी यह अबाबील अपना उड़ान जारी रखती है। दिन के प्रखर प्रकाश में आकाश के तारों की भाँति नजर नहीं आती है। पर फिर भी उसका आनन्द भरा तीव्र गान कवि सुनता है। इससे यह प्रमाणित हो जाता है कि अदृश्य तारे की भाँति वह भी आकाश में कहीं है।

चाँदी की-सी चांद की किरण सूर्योदय होने पर फीकी पड़ जाती है परन्तु थोड़ा बहुत प्रकाश ही हमको चाँद की मौजूदगी का आभास कराता है। ठीक इसी भाँति अबाबील की बात है। इसका मधुर गान उसकी उपस्थिति का आश्वासन दिलाता है।

अबाबील के मधुर गान से पृथ्वी और पवन गूँज उठते हैं। उसका गान हमारे कानों पर उतनी ही कोमलता से गिरता है जैसे कि स्वच्छ आकाश से चन्द्र किरण बरसती हैं और चाँदनी से आकाश भर जाता है।

ऐ अबाबील तुम क्या हो यह विदित नहीं है। तुम जैसा कोई भी है

नहीं, इसका ज्ञान उसको नहीं है। पर उसका गान इतना मधुर और कोमल है कि उतनी मधुरता तथा कोमलता उन ओस की बूंदों में भी नहीं है जो इन्द्रधनुष से छनती हैं।

जिस प्रकार के श्रेष्ठ भावों में कवि का स्वयं का व्यक्तित्व लुप्त हो जाता है और उसके विचार प्रधान हो जाते हैं अर्थात् संसार उसके विचारों को जानता है पर कवि को नहीं। ठीक उसी प्रकार ये अबाबील भी अदृश्य हैं पर उसका गान पृथ्वी और गगन को सराबोर कर रहा है। अबाबील शायद एक परम आत्मा है इसलिये उसको सांसारिक चिन्ताओं, सहानुभूति और आशा या भय की कोई चिन्ता नहीं है।

जिस प्रकार एक धनाढ्य वंश की युवती अपने महल के बुर्ज पर जाकर छिप कर प्रेम भरे गीत इसलिये अलापती है कि उसका हृदय हल्का हो जाये इसी प्रकार से अबाबील भी अदृश्य होकर गाती है। पर जैसे उस प्रेम-पीड़ित कामिनी के गीत बुर्ज के फूट-फूट कर बाहर निकल पड़ते हैं उसी प्रकार से अबाबील का गान गगन में न समाकर पृथ्वी पर आ टपकता है।

जुगुनू फूल और पत्तियों में छिपा रहता है। फिर भी उसका सुन्दर प्रकाश बाहर निकल आता है। ठीक उसी प्रकार अबाबील अदृश्य रहती है। पर उसका गान हमको सुनाई देता है।

गुलाब के चारों ओर हरी पत्तियाँ होती हैं वह उनमें छिपा-सा रहता है परन्तु फिर भी ग्रीष्म ऋतु की शीतल मन्द वायु उसकी गन्ध को चारों ओर फैला देती है। यही दशा अबाबील की है। वह भी अदृश्य है परन्तु उसके गीत को वायु इधर-उधर बिखेर देती है।

बसन्त की रिमझिम-रिमझिम वर्षा तृण-तृण को हरा-भरा कर देती है, फूलों में नई मादकता आ जाती है। प्रकृति यौवन धारण करती है। मेह से सभी वस्तुयें स्वच्छ और सुन्दर हो जाती हैं किन्तु अबाबील का संगीत आनन्द, ताजगी और स्वच्छता से भी ऊपर है अर्थात् इससे भी बढ़कर है।

ऐ अबाबील तुम आत्मा हो या जो कुछ भी हो इसकी चिन्ता मुझको नहीं है। पर मुझको तुम्हारी शिक्षा की आवश्यकता है। वह मुझको दो। तुम्हारे मधुर गान की क्या महत्ता है? मैंने मदिरा या प्रेम की प्रशंसा में कोई भी ऐसा गीत नहीं सुना है जिसमें इतना अलौकिक आनन्द भरा हो।

कवि की ऐसी धारणा है कि इस अबाबील का गान अद्वितीय है जिसका मुकाबला विवाहोत्सव या सामूहिक गान या विजय गान भी नहीं कर सकते हैं। विवाहोत्सव का गान कुछ देर का होता है। विजय गान में भी मधुरता का अभाव रहता है, पर अबाबील के गान में भी अमर माधुर्य है।

कवि यह जानने के लिये उत्सुक है कि अबाबील के चिरन्तन आनन्द का क्या रहस्य है। अपनी उत्सुकता में वह अदृश्य अबाबील से प्रश्न करता है कि वह कहाँ रहती है? खेतों में, लहरों में या पर्वतों में? वह आकांश या मैदान किस रूप-रंग के हैं जहाँ उसका बास है? उसके प्रेम की क्या परिभाषा है? यह अचरज की बात है कि उसे संसार का सुख-दुःख तनिक भी नहीं व्यापता है।

ऐ अबाबील तुम्हारे आध्यात्मिक आनन्द में व्यथा का लेशमात्र भी अंश नहीं है। तुम्हारे सुख में सांसारिक दुःख का मिश्रण नहीं है। तुम दुःख-दर्द और चिन्ताओं से कतई मुक्त हो। तुम प्यार करती हो पर तुम्हारे प्यार का कभी भी अन्त नहीं होता है।

तुमको हर समय मृत्यु का ध्यान रहता है। तुम स्वयं अलौकिक हो और तुम्हारा सम्बन्ध भी अलौकिक वस्तुओं से रहता है जिनकी कि हम लोग कल्पना भी नहीं कर सकते हैं। शायद इसी कारण तुम्हारा संगीत एक निर्मल झरने की भाँति झरता रहता है।

संसार के प्राणी सर्वदा भूत और भविष्यत् की चिन्ताओं में खोये रहते हैं। अस्तु वे असन्तोष से घिरे रहते हैं। हमारी इच्छाओं का कोई अन्त नहीं है जो हमारे पास नहीं है हम उसकी कामना करते हैं। हमारे हास्य में भी एक प्रकार का रुदन या वेदना लिप्त रहती है। हम करुणात्मक गान को मधुरतम कहते हैं।

कवि की यह धारणा है कि यदि जगत् के प्राणी भी अबाबील की भाँति दम्भ, मिथ्या, भय आदि से घृणा करें तो भी वे उसकी भाँति अलौकिक आनन्द का लाभ नहीं उठा सकते हैं। अगर वे भी विनाश को प्राप्त होने वाली वस्तुओं पर अश्रु प्रवाहित न करें तो वे भी उसी भाँति प्रसन्नचित्त रह सकते हैं। यह दुराशा मात्र है।

कवि अबाबील को संसार से घृणा करने वाली कहकर पुकारता है और उसका विश्वास है कि उसके गीतों में अमूल्य ज्ञान गुम्फित है जो कि सम्पूर्ण ललित कलाओं और पुस्तकों के ज्ञान में अधिक मूल्य रखता है।

कवि अबाबील से प्रार्थना करते हुये अर्चना करता है कि उसको वह अपनी प्रसन्नता का अर्द्धांश ही दे दे ताकि उसके काव्य में जादू का-सा असर आ जाय और संसार के लोग उसकी कविता को उसी प्रकार से सुनें जिस प्रकार वह उसके गीतों को सुन रहा है।

TO A SKYLARK

NOTES, ALLUSIONS, EXPLANATIONS

Stanza 1

Gist.—Shelley's Skylark is extraordinary. Its abode is not on earth but in heaven or near about it. In its music there is a special art which is so far unknow to man.

Notes

Hail—to great or welcome. **Thee**—skylark, **Blithe**—happy. **Spirit**—skylark. Shelley calls skylark a spirit because his skylark is not the ordinary skylark of flesh and blood, but it is an ethereal being. **Bird**—skylark. **Wert**—were. **That......near it**—O skylark your abode (निवास स्थान) is neither in heaven or near it. You do not dwell on earth. **Pourest**—gives out. **Thy full heart**—the loudest songs or melodies of the skylark. **Profuse**—deep ; plenty. **Strains**—tunes. **Unpremediated**—unthought ; spontaneous. **Art**—the art of singing. **Unpremediated Art**—the art unknown to man, spontaneous art.

Explanation with Reference to the Context. Stanza 1.

"Hail to the.........of unpremediated art.

These line we find in P. B. Shelley's famous lyric, "To a Skylark." Here the poet welcomes or greets his skylark as a happy spirit or an ethereal being. According to him this skylark is not like other skylark. It is simply a spirit, whose abode is somewhere in heaven or near heaven, from where it sings. According to the poet the skylark does not sing but gives out an art, which is not thought of by man. It is a deep and charming art.

भावार्थ—ये पंक्तियाँ कविवर शैली द्वारा लिखित कविता 'अबाबील के प्रति' से ली गई है। कवि अबाबील का स्वागत करते हुये कहता है कि तुम एक साधारण अबाबील नहीं हो, बल्कि एक आत्मा विशेष हो जो कि स्वर्ग में या स्वर्ग के आस-पास रहती हो, तुम्हारे हृदय से मधुर और अनुपम संगीत का स्रोत फूट निकलता है। तुम्हारे गायन को गीत न कहकर 'कला' कहना अधिक उचित होगा। यह कला भी ऐसी जिसका मनुष्य मात्र को ज्ञान नहीं है। शायद इसका कारण उसकी अनुपमता है।

नोट—अतिशयोक्ति अलङ्कार।

Stanza 2

Gist—Shelley's skylark never descends to earth. If flies upward and upwards to heaven. And when it soars it sings and while singing it soars.

Notes

Higher still and higher—the skylark soars upwards and upwards towards heaven. **Springest**—shoots upwards. **Cloud of fire**—like a cloud of smoke that goes up and up towards the sky. **Blue**—sky. **Wingest**—flies, **Dost soar**—flies upward. **Soaring**—flying. **Singest**—sings.

Explanation with Reference to the context. Stanza 2.

"Higher still and higher......ever singest."

In these lines from his poem, "To a Skylark" the poet P. B. Shelley comments on the flights of the skylark. He says :

Skylark shoots up from the earth like a cloud of smoke fro the fire and it flies upward and upward to wards heaven. Whi the skylark soars it sings, and while singing it soars (flies) upwards.

Note. Mark the beautiful Simile in the line
"From the earth thou springest
Like a cloud of fire."

भावार्थ—कवि शैली का कहना है कि अबाबील पृथ्वी से आकाश की ओ एकदम उड़ती है जैसे कि अग्नि से धुएँ का बादल उठता है और जैसे-जैसे ऊपर उड़ती है वैसे-वैसे गाती हैं और जैसे-जैसे गाती हैं वैसे-वैसे यह ऊपर को उड़ जाती है।

Stanza 3

Gist. The fun is setting. Its golden rays have brightened t clouds in the sky. The skylark is floating and running over the clouds and shining in the golden rayst. It belongs to a new ra of skylark which has just now come into existence.

Notes

Golden lightening—the colour of the rays of the setting sun i golden सूर्यास्त की सुनहरी किरणों में। **Sunken sun**—setting sun. **Float a run**—according to the poet his skylark floats over the clouds th shed the light. **Unbodied joy**—like a formless joy ; like joy that i neither seen nor touched. **Whose**—of the skylark. **Race**—famil species किस्म। **Race is just begun**—the skylark belongs to a rac which had no previous history of existence अस्तित्व।

Explanation with Reference to the Context. Stanza 3· (Imp.)

"In the golden lighting......with race is Just begun."

These lines are taken from Shelley's famous lyric. "To Skylark". The poet draws a beautiful picture of the fight of t skylark. He says :

The skylark is flying in the sky against the background of t clouds which are brightened by the golden rays of the setting s The bird is shining in the light of the golden rays. The bird i unique अद्भुत। It belongs to a type of race which never exist before and has started just now.

Note—Mark Shelley's power of imagination and observati of nature.

भावार्थ—अबाबील आकाश में उड़ रही है। आकाश पर मेघमालाएं है अस्त होते हुये सूर्य की सुनहरी किरणों से देदीप्यमान हैं। इनके ऊपर अबाबी तैरती और दौड़ती दिखाई दे रही है और वह स्वयं भी सुनहरी किरणों में च

रही है। यह अबाबील साधारण अबाबील नहीं है। इसकी जाति बिल्कुल नई है; जिसका अस्तित्व अभी भी संसार में नहीं था। इसकी जाति (किस्म) अभी-अभी अस्तित्व में आई है।

Stanza 4

Gist—The skylark continues its flight in the sky even in the night. It is invisible but yet the poet hearts is shrill music.

Note

Pale—yellow ; devoid of lightness. **Pale Purple even**—yellow and red evening after the sunset. **Melt around the flight**—as the skylark floats over the clouds, the evening darkness into night. **Like a star...............broad day-light**—almost every simile implies. (संकेत करना, स्पष्ट करना) the sweetness an appeal of the bird's songs. (ii) the invisibility (अदृश्यता) of the bird ; and (iii) the height from where it is singing. (As a star cannot be seen in the day-light, but we are sure that it is in the sky ; in the same way the skylark is not visible (unseen) to the eyes, but by hearing it song we know that it is there.

Explanation with Reference to the Context : Stanza 5.

"The pale purple even............I hear the shrill delight".

The lines appear in Shelley's famous poem, "To a Skylark." Here the poet wonders at the invisibility of the bird and compares it to an invisible star in the broad day light about whose existence in the sky we are sure. He says :

The while the skylark continues its flight in the sky, the pale purple evening melts into the darkness of the night. The bird flies in the night as well. It is invisible like a star which is at its place but cannot be seen in the broad day-light : yet the poet hears its shrill music.

भावार्थ—यहाँ तक कि सायंकाल अंधेरी रात में बदल जाता है तब भी यह अबाबील अपना उड़ना जारी रखती है। दिन के प्रखर प्रकाश में आकाश के तारों की भाँति नजर नहीं आती है पर फिर भी उनका आनन्द भरा तीव्र गान कवि सुनता है, जिससे यह प्रमाणित हो जाता है कि अदृश्य तारे की भाँति वह भी आकाश में कहीं है।

Stanza 5

Gist—The birds is in sky but is invisible like sunken moon, whose beams are still flashing out.

Notes

Keen—sharp, intense क्षीण। **Arrows of silver sphere**—moon beams, चन्द्र किरण, **Whose intense lamp..............down clear**—as the moon goes down, and down, the light of the moon gets fainter and

dimmer. Until we hardly.........that it is there—until we can hardly see it except that we feet that it must be in the sky.

Explanation with Reference to the Context. Stanza 5
"*Keen as............we feel that it is there.*"

In these lines again the poet Shelley proves the presence of the skylark in the sky be comparing its invisibility with setting moon whose beam : are still flashing out ; and by seeing the beams we know that the moon is in the sky, through hidden. So we know about the skylark's presence in the sky by hearing its song.

भावार्थ—चाँदी की-सी चाँद किरणें सूर्योदय होने पर फीकी पड़ जाती हैं, परन्तु उनका थोड़ा-बहुत प्रकाश ही हमको चाँद की मौजूदगी का आभास करता है। ठीक इसी भाँति अबाबील की बात है। उनका मधुर गान उसकी उपस्थिति का आश्वासन दिलाता है।

Stanza 6

Gist.—Skylark fills the entire universe with its sweet music which gently fails upon the earth.

Notes

All the earth and air—the whole atmosphere or universe, समस्त ब्रह्माण्ड। **With the voice is loud**—the entire universe is eachoing with the shrill songs. **Night is bare**—a cloudless night—**Bare**—naked here cloudless. **Bare...............loney cloud**—Is the clear blue sky from a single piece of cloud, स्वच्छ रात्रि। **Ruins out**—showers down spreads. बिखेरता या बिछा है। **The moon...............beams** चाँदनी। **Heaven is overflowed**—Sky is fully bathed in the moonlight.

Explanation with Reference to the Context. Stanza 6.
"*All the earth and air...........and heaven is overflowed.*"

These lines we find in the famous lyric "To A Skylark" by Shelley. Here the poet praises, the sweet songs of the skylark. He says :

That skylark sings profusely. It fills the entire universe with its sweet music. The voice of the bird is falling on our ears as softly as the moon beams fall when the sky is cloudless.

भावार्थ—अबाबील के मधुर गान से पृथ्वी और पवन गूँज उठते हैं। उसका गान हमारे कानों पर उतनी कोमलता से गिरता है जैसे कि स्वच्छ आकाश से चन्द्र किरण बरसती है और चाँदनी से आकाश भर जाता है।

Stanza 7

Gist.—The poet is unable to establish the bird's identity but he is sure its song in sweeter than that the drops of rain.

Notes

What thou art—what is your actual shape and form. We know that—we are ignorant. **What is most like thee**—is there any other things as inspiring as you are. **From rain bow.........a rain of melody**—the drops of dew falling from the picturesque (सुन्दर) rainbow (इन्द्रधनुष) are not so sweet charming as your sweet songs are.

Explanation with Reference to the Context. Stanza 7.
"What thou art we......showes a rain of melody".

These lines have been taken from the well-known lyric "To A Skylark" by P. B. Shelley. In these lines the poet describes the sweetness of the song of the Skylark. He says :

That he himself is unable to establish the identity of the Skylark whether it is a spirit or an ordinary bird, but he is sure about one thing that it song a sweeter than the drops that full from the poetry rainbow-clouds.

भावार्थ—कवि शैली का कहना है कि ऐ अबाबील ! तुम क्या हो यह उसको विदित नहीं है । तुम जैसा कोई और भी है या नहीं, इसका भी ज्ञान उनको नहीं है। पर तुम्हारा गान इतना मधुर और कोमल है कि उतनी मधुरता और कोमलता उन ओस बिन्दुओं में भी है जो इन्द्र-धनुष से छनती हैं ।

Stanza 8

Gist.—The songs of the Skylark overshadows the Skylark itself much in the same way as do the thoughts of a poet his personality.

Notes

Like a poet...like of though ts—the ideas contained in the poetry of poet are so well-known and universal that the overshadows his personality (व्यक्तित्व). In other words some poets are unknown but there thoughts are known far and wide. **Singing hyms...world is wrought**—similar on the case with the Skylark : it is itself hidden while its music is overflowing the earth and heaven. **To sympathy with hopes...it head not**—According to Shelley the Skylark is a spiritual bird so it does not heed to know of the cares of the world, sympathy or hope fear.

Explanation with Reference to the Context. Stanza 8.
"Like a poet hidden fears........it headed not".

These lines appear in the lyric "To a Skylark" by P. B. Shelley. The poet calls the music of the Skylark most important than the Skylark itself. He says :

The ideas or thoughts contained in the poetry of a poet are sometimes so well-known and universal that they overshadow his personality. In other words some poet are unknown but their thoughts are known far and wide. Similar is the case with the Skylark ; it itself is hidden but its music is overflowing the earth and heaven. According to the poet the Skylark is a spiritual bird an so it does not care for the wordly worries, sympathy or hope o fear.

Note—Mark Shelley's idealism and imagination.

भावार्थ—जिस प्रकार के श्रेष्ठ भावों में कवि का स्वयं का व्यक्तित्व लु हो जाता है उसके विचार प्रधान हो जाते हैं; अर्थात् संसार उसके विचारों क जानता है पर कवि को नहीं। ठीक उसी प्रकार से अबाबील भी अदृश्य है प उसका मधुर गान पृथ्वी और गगन को सरावोर कर रहा है। अबाबील शायद ए परम-आत्मा है इसलिये उसको सांसारिक चिन्ताओं, सहानुभूति, आशा या भय क कोई चिन्ता नहीं है।

Stanza 9

(*Most Imp*

High-born—born with a silver spoon in her mouth ; belongi to rich family. High-born meiden—a rich young women. Maide युवती—unmarried woman. Like a high born.........her bower—He the poet gives a beautiful romantic simile. He compares the skylar with a maiden of a rich family, who is love-sick and for relieving he love-loaded heart, secretly sings a love song in the loneliness o the tower of her palace ; yet her son overflows her tower, surround-ed by small garden, and reaches the outside world. Similarly, th skylark sings for its personal satisfaction, yet the song is comin down on the earth. Soothing—relieving. Love-laded soul—hear full of (loaded with) love or strong passion of love—Skylark's musi is also as sweet as the love of the highborn maiden. Oyerflows—gushes out. Hor bower—The garden that surrounds the tower o the maiden.

Explanation with Reference to the Context. Stanza 9.
"*Like a high-born maiden.........overflow bower*".

(Most Imp. Expecte

These lines found in the popular lyric "To a Skylark" by P. B. Shelley, Here the poet compares the songs of the Skylark wi the love song of a rich maiden. He says :

That just as a maiden of a rich family, who is love-sick, fo relieving her love-loaded heart, secretly retires to the tower of he palace and there sings love-song in Loneliness. Yet her song ove flows her surrounded by the small garden and reaches the outsi world. Similarly the skylark sings for its personal satisfaction an for the people of the word yet the song is coming down on th earth.

Note—Mark the use of a beautiful romantic simile in thes lines.

भावार्थ—जिस प्रकार से एक धनाढ्य वंश की युवती अपने महल के बु पर जाकर एकान्त में प्रेम भरे गीत इसलिये गाती है कि उसका हृदय हल्का ह

जाय, उसी प्रकार से अबाबील भी अदृश्य रहकर गाती है। पर जैसे इस प्रेम-पीड़ित कामिनी के गीत बुर्ज से फूट-फूट कर बाहर निकल पड़ते हैं उसी प्रकार से अबाबील का गान गगन में न समाकर पृथ्वी पर आ टपकता है।

Stanza 10

Gtst. The glow-worm remain hidden but its light is seen ; exacty in the same manner as the skylark is invisible but his song is heard.

Notes

Glow worm—जुगनू। A worm whose tail emits light. **Golden**—of the golden colour सुनहरी। **Dell**—valley. **Dew**.........ओस, tiny drops of water the drizzle down, from the sky (atmosphere) during the night. **Scattering**—spreading ; diffusing. **Unbeholden**—unseen. **Aerial hue**—faint soft light. **Which screen it from the view**—the glow-worm is surrounded by green gross and flowers ; its faint soft light is coming out. In the like manner the skylark is not visible (seen) ; yet its song is guishing out.

Explanation with Reference to the Context. Stanza 10.

"Like a glow-worm golden......screen it from the view."

These lines appear in the poem "To a Skylark" by the lyric poet P. B. Shelley. The poet says that the skylark" by the lyric to human eyes ; its songs is heard. He says :

That the glow-worm remain hidden in flowers and leaves even then its faint soft light comes out. Exactly in the same manner as the skylark is invisible but its song is heard.

Note—Shelley's observation of Nature. Shelley as poet of nature.

भावार्थ—जुगुनू फूल और पत्तियों में छिपकर रहता है फिर भी उसका सुन्दर प्रकाश बाहर निकल आता है। ठीक उसी प्रकार अबाबील अदृश्य रहती है, पर उसका गान हमको सुनाई देता है।

Stanza 11

Gist. Like the rose skylark is hidden but the warm wind spread the fragrance of the rose, so the sweetness of the song of the skylark goes all over the earth.

Notes

Like a rose embowered.........green leaves—a rose is hidden in the green leaves. **Embowered**—surrounded by its green leaves. **By warm winds deflowered**—the warm winds of the summer are stealing the fragrance of the rose and spreading it outside. **Heaven winged hieves**—the warm winds of the summer which are imagined by the poet as stealing the fragrance of the flowers here only of the rose. Similar is the case with the skylark ; it is unseen, yet its music is scattered by the warm winds.

Explanation with Reference to the Context. Stanza 11.

These lines are taken from the lyric "To A Skylark" by P. B. Shelley. The poet says that skylark is invisible but its song is heard. He compares skylark with a rose. According to him rose is surrounded with its green leaves yet the warm winds of summer are stealing and scattering its fragrance in the outside surroundings. Similar is the case with the skylark : it is unseen yet its music is scattered by the winds.

भावार्थ—गुलाब के चारों ओर पत्तियाँ होती हैं, वह उनमें छिपा-सा रहता है; परन्तु फिर ग्रीष्म ऋतु की शीतल, मन्द वायु उसकी गन्ध को लेकर चारों ओर फैला देती है। यह दशा अबाबील की है। वह भी अदृश्य है, परन्तु उसके गी को वायु इधर-उधर बिखेर देती है।

Stanza 12

Gist—Spring rain awakens and refreshes the grass, plants and flowers. But the songs of the skylark surpass all the lovely sounds.

Notes

Sound—आवाज, शब्द। noise of falling rain or rainfall. **Vernal showers**—gentle shower of the spring season. **Twinkling grass**—shining because its dirt is washed by the rainwater. **Twinkling**—sparking. **Rain awakened flowers**—rain showers awaken and refreshes the flowers. **Joyous**—full of joy. **Clear**—devoid of dirt. **Fresh**—full of life. **Thy music both surpass**—according to the poet the melodious songs of the skylark excel all the lovely sound—say that of the gentle rain of spring etc.

Explanation with Reference to the Context. Stanza 12.

Sound vernal...........doth surpass.

These lines have been reproduced from P. B. Shelley's popular lyric "To a Skylark." Here the poet tries to establish the superiority of skylark's song over all things. He says :

The gentle shower of the spring season brings life to the grass which looks poetry. Rain awakens and refreshes the flowers and they also look beautiful. But the music of the skylark surpasses all that is Joyous, and clear and fresh.

Note—The use of hyperbole in these lines.

भावार्थ—कवि का कहना है कि वसन्त की रिमझिम वर्षा तृण-तृण को हरा-भरा कर देती है—फूलों में नई मादकता आ जाती है; प्रकृति यौवन धारण करती है। मेह से सभी वस्तुएँ स्वच्छ और सुन्दर हो जाती हैं, किन्तु अबाबील का संगीत आनन्द, ताजगी और स्वच्छता से भी ऊपर है, अर्थात् उससे भी श्रे कर है।

Stanza 13

Gist. The poet falls to know the identity of the skylark as to whether it is a spirit of a bird. In his uncontrolled eagerness he asks if the secret of sublimity of the songs.

Notes

Spirit of bird—Shelley fails to know whether this skylark is a spirit or a bird. **What sweet...... ..their**—What is the secret of a the skylark's songs ?—**Rapture**—happiness, Joy. **So divine**—so celestial so heavenly. **Praise of........wine**—poems written in praise of love or wine. **I have never.........love or wine**—the poet has not heard of such a divine or heavenly happiness anywhere either in songs praising love or wine as he finds in the songs of the skylark.

Explanation with Reference to the Context, Stanza 13.

Teach us.........no divine.

These lines occur in the famous English lyrics "To a Skylark" by P. B. Shelley. The poet describes a skylark of his imagination. He speaks volumes of his skylark but he fails to know its identity whether it is a spirit or a bird. In his eagerness he asks the secret of the sublimity of its songs. Its songs are sweeter than the songs sung in praise of love or wine.

भावार्थ—ऐ अबाबील ! तुम आत्मा हो या पक्षी ? तुम कुछ भी हो इसकी चिन्ता मुझको नहीं है, पर मुझको तुम्हारी शिक्षा की आवश्यकता है, वह मुझको दो। तुम्हारे मधुर गान का क्या रहस्य है ? कवि कहता है, कि मैंने मदिरा या प्रेम की प्रशंसा में भी कोई भी गीत नहीं सुना है जिसमें इतना अलौकिक आनन्द भरा हो।

Stanza 14

Gist. Even bridal songs or songs of victory cannot complete with the songs of the skylark.

Notes

Chorus hymeneal—song sung collectively by the attendants of the bride on the wedding night. **Triumphal chant**—song in praise of victory. **Triumphal**—adjective of triumph, **Chant**—song, **Matched with thine**—compared with the song of the bird **Matched**—compared. **An empty vaunt**—a vain boast. **A thing wherein...... some hidden want**—the wedding and the victory songs with pal into insignificance when compared to the songs of the skylark because the lack on that spiritual delight which is found in abundance in the song of the skylark.

Explanation with Reference to the Context. Stanza 14.

"Chorus hymeneal.........some hidden want."

Theses lines are found in Shelley's lyrics, "To a Skylark". The poet wonders at the melodious tone of the song of the bird and the celestial joy that it produces in his heart. He says ;

है, बल्कि वह मरना चाहती है क्योंकि मृत्यु आत्मिक तथा नैतिकता की पराकाष्ठा पर पहुँचाती है। अबाबील का सम्बन्ध आध्यात्मिक वस्तुओं से है। इसी कारण उसका संगीत एक निर्मल चश्मे की भाँति बहता है।

Stanza 18

(*Most Imp. Expected*)

Gist. Man is never satisfied with his lot. He is even gumbling and that is why even the sweetest song has a touch of sadness for him.

Notes

We look before and after—people of the world are constantly worried about their past and future. Pine for what is not—and they waste away for that which they fail to achieve. People are found constantly complaining that their desires are never satisfied. Pine—to waste away; to torment. Our sincerest laughter—our truest joy. Pain—sorrow gloom. Fraught—mixed, Saddest thought,—of extreme sorrow.

Explanation with Reference to the Context. Stanza 18.
"We look before and after.........tell of saddest thought."

(*Most Imp. Expected*)

These lines are taken from the well-known lyric, "To a Skylark" by P. B. Shelley. Here the poet draws distinction between the skylark and people of the world and shows the cause of the latter's unhappiness. He says :

That we are afraid of death and we are never satisfied with our lot and that is the great cause of our eternal unhappiness. We are always worried about our past and future and weep over and waste away ourselves over what we fail to achieve or get. Our worry about the nor-fulfilment of our desires keep us happy to the extent that even we laugh, there is a note of pain or sorrow in our laughter. We consider those songs to be the sweetest that deal in thought of extreme sorrow. On the other hand the song of the skylark is genuinely pleasant and joyful.

(*Students advised to memories these lines.*)

भावार्थ—दुनियाँ के लोग सदा भूत और भविष्य की चिन्ताओं में लि रहते हैं। उन्हें कभी सन्तोष नहीं होता है। उनकी इच्छाओं का कभी अन्त नहीं होता। जो उनके पास नहीं है वे उसकी इच्छा करते हैं और पूर्ण न होने पर दुःखी होते हैं। अतः इन कारणोंवश उन्हें सच्चा आनन्द कभी प्राप्त नहीं होता है। इसी कारण हमारे हास्य में भी एक प्रकार का रुदन या वेदना छिपी रहती है। हम करुणात्मक संगीत को सबसे मीठा बताते हैं। इसके विपरीत अबाबील का गा चिरस्थायी आनन्द से ओत-प्रोत है।

Stanza 19

Gist. It seems almost impossible that if men could also scorn the feelings of hatred; pride, fear and malice, they can be as happy as the skylark is.

Notes

Scorn—hate, Yet if we scorn......should come near—if the people of the world disentangle (make free) themselves from feelings of hatred; jealously, doubt, fear and malice even then they can not be as eternally happy as the skylark. If we were......a tear—if the people of the world were above the sensation of sorrow and grief ; even then their joy would not have been as endless as that of the Skylark. I know not how—I do not know the way. They joy......come near......the poet fails to find a way that may enable the people of the world to attain the heavenly joy of the Skylark.

Explanation with Reference to the Context. Stanza 19.

"Yet if we could scorn ever should came near."

These lines have been taken from the lyric "To A Skylark" by P. B. Shelley. Here the poet disclose the secret of the Skylark's eternal happiness. He says :

It is doubtful that if men could also could forsake the feelings of malice, doubt, fear, pride and hatred like the Skylark, who is a scorner of such feelings they can be as eternally happy as the Skylark is.

भावार्थ—कविवर शैली की यह धारणा है कि यदि संसार के प्राणी भी अबाबील की भाँति दम्भ, संदेह, ईर्ष्या और घृणा आदि का परित्याग कर दें तो इसमें संदेह है कि वे भी उसकी भाँति अलौकिक आनन्द का लाभ उठा सकते हैं। अगर वे भी नाश को प्राप्त होने वाली वस्तुओं पर अश्रु-प्रवाह न करें तो वे उसी की भाँति प्रसन्न-चित्त रह सकते हैं, यह असम्भव है।

Stanza 20

Gist. It is poet's faith that the songs of the Skylark are of greater value than all the liberal arts and wisdom contained in the books.

Notes

Measure—songs. Delight—happy. Sound—music of all kinds Treasures—wisdom. Scorner—hater. Scorner of the ground—hater ! of the earth and earthly things. Better than.................... in books are found—the wisdom contained in the song of the Skylark is of grater value than the wisdom contained in books for him (Shelley). In other words, according to Shelley the Skylark is the greatest teacher to him.

Explanation with Reference to the Context. Stanza 20.

"Better than all measures......scorners of the ground."

(V. Imp. Expected).

These lines appear in the famous lyric "To A Skylark" by P. B. Shelley. The poet in these lines speaks volumes of the wisdom contained in the songs of the Skylark. He says :

The Oh skylark you are the hater of the world and that you songs are of greater value than all the liberal arts and wisdom contained in the books for the poet of his revolutionary ideas.

भावार्थ—कवि शैली अबाबील को संसार से घृणा करने वाली कहकर पुकारता है और उसका विश्वास है कि उसके गीतों में अमूल्य ज्ञान गुम्फित है, जो कि सम्पूर्ण ललित कलाओं और पुस्तकों के ज्ञान से अधिक कवि के लिये रखता है।

Stanza 21 *(Most Imp. Expected).*

Gist. The poet implores the skylark to teach him half of the secret of it gladness so that people of the world may listen to his verse as he listening to its songs.

Notes

Teach me—let me know. Half the gladness—half the happiness that you enjoy. Harmonious madness—highest and sublimest thoughts in a beautiful music or rythm or thoughts beautifully blended into music, here it means poetry. From lips would, flow—I would be inspired to write or sing.

Explanation with Reference to the Context. Stanza 21.

"Teach me half the gladness......as I am listening now."

(Most Imp. Expected).

These lines are taken from the last stanza of the famous English lyric "Skylark" by P. B. Shelley. In these lines the poet warns to learn the art of music from the Skylark. He says :

"That Oh Skylark ! I implore you so teach me half of the secret of your eternal happiness to that I may also write as magically sublime verses as your songs, are which the world might listen to as attentively and joyfully as I am listening to your song."

भावार्थ—कवि अबाबील से यह अर्चना करता है कि उसकी अपनी प्रसन्नता का अर्धांश ही दे दे ताकि उसके काव्य में जादू का-सा असर आ जाय और संसार के लोग उसकी कविता को उस प्रकार सुनें जिस प्रकार से वह उसके गीतों को सुन रहा है।

GENERAL QUESTIONS & ANSWERS

Q. 1. Write a detailed criticism of "A Skylark."

Ans. The great poets seemed to have taken a lyrical passion of certain birds. Wordsworth of the Cackoo and Skylark ; Shelley of the Skylark and Keats of the Nightingale.

'To A Skylark' is one of the greatest lyrics of the English language. Shelley has locked his own eternally aspiring inspiration in this poem which guides his poetic art towards the goal of perfect liberty. It is a song of pure inspiration; a thing all lightness, melody and grace. It is one of his sweetest and musical lyrics.

In ardour beauty and musical imagination and in the wichery of music it has almost no equal. The Skylark is nothing but Shelley's on spirit, soaring up and up in quest of the eternal perfection. It is an extrnordinary bird whose music is superb. It rich in melodious charm. For instance :

"Sound of vernal showers
On the twinkling grass
Rain awakned flowers
All that ever was
Joyous, and clear and fresh, the music doth surpass.
Teach us, spirite or bird,
What sweet thoughts are thine :
I have never heard
Praise of love and wine
That panted forth a rapture so divide."

Shelley has merged his personality into this lyric. All the qualities of good lyrics are stored up in these lines :

"Teach me half the gladness
That thy brain must know
Such harmonious madness
From my lips would flow
The world should listen then, as I am listening now".

'To A Skylark' is not only a sweet lyric but it is also a great philosophical poem. It sheds light on Shelley's philosophy. According to Shelley detachment from the world leads to heavenly happiness. And this is also the secret of the Skylark's happiness. Again man suffers from multiplication of wants which is the cause of his miseries. His weakness of jealously, doubt, malice and pride also make him miserable. But according to Shelley's philosophy they are eternally happy who are above them. This philosophy of Shelley is embodied in this poem. Just mark :

We look before and after
And pine for what is not :
Our sincerest laughter
With some pain fraught :
Our sweetest songs are those that tell of saddest thought.
Yet if we could scorn
Hate and pride and fear :
If we were things born
Not to shed a tear
I know not how thy joy we ever should come near."

The poem is remarkable for its series of romantic and beautiful simile which are suggestive and glowing. Let us see some specimens.

Like a poet hidden
In the light of thought
Singing by hymns unhidden
× × ×
Like a high born maiden
In a palace tower.
Soothing her love laden
Soul in secret hour

With music sweet as love, which over flows her bower.

To A Skylark contains poet's richness and profusion of imagery and the spontaneity and magic of his music. This poem reveals Shelley as the perfect singing god ; his words and thoughts all sing together. No poet has ever exhibited such inexhaustible resources illustrating his thoughts with such exquisite imageries. Its musical interest, its human interest and its mingling of the personal with the universal make it a perfect poem.

Q. 2. Explain with Reference to the Context of the following :—

(a) "In the golden lighting – ...I hear thy shrill delight."

(b) "Like poet hidden......which overflows her bower." (*M. Imp.*)

(c) "Chorus hymeneal......what ignorance of pain."

(d) "Waking or asleep......that tell of saddest thought." (*M. Imp.*)

(e) "Better than all measures........ as I am listening now !" (*Most. Imp. Expected*)

Ans. For explanations see notes.

Q. 3. Write a short note on :
"Shelley as a Prophet and an idealist.

Ans. In our poet Shelley there are two Shelleys—Shelley the Singer and Shelley the Prophet. Shelley the lyrist is vividly present in the "Ode to the West Wind." "To A Skylark" and "The Cloud."
As an idealist.

Shelley as an idealist is found in *"Ode to the West Wind." "Queen Mob", "Prometheus Unbound" and Hellas"*. As an idealist he dreams of a golden world in which love and civic liberty will replace the rule of darkness and tyranny. Essentially disgusted with the society and governments of the time and feeling like Hamlet that time was out of joints, he was constantly thinking and dreaming of the Golden age. Just mark :

"Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth !"

(*Ode to the West Wind*)

The revolution to Shelley was much more than a political upheaval, it was a spiritual awakening, the beginning of a new life. All that was evil in life he traced to slavery. Natural development for him was the only development. He believed that men would never be men, never give what was best in them, until they could give it out freely. These are the thoughts underlying. *The Revolt of Islam, The Mosque of Anarchy, Julian and Maddal,* and the noble lyric drama "Prometheus Unbound." Shelley dreamt of an ideal society and state wherein people will be free to express and man will be controlled and governed not by force but love.

Shelley often sings like a prophet of the Golden Age or the Millennium that is to come. In his 'Ode to the West Wind' he craves for a golden society.

His idealism was of the visionary kind and his emotional temperament, influenced as it was the philosophy of William Godwin, led to believe in the transcendental possibilities of the ideal of the French Revolution. Dominated by a passionate desire of reforming mankind, he breathed into all his works, great and small, the wish or hope for a future Golden Age and in this respect he was an Idealist. This visionary idealism of Shelley finds its noblest expression in the concluding lines of Ode to the West Wind. —"If Winter comes can Spring be far behind ?" He has combined Platonic idealism with a poetic imagination of the most superb order.

As a Prophet

Shelley is sublimely prophetic in most of his utterances. He is a living force. In him burns a prophetic fire and from that fire stood forth the line.

"If winters comes can spring be far behind ?"

In the 19th century he made a prophecy that there cannot be permanent peace in the ward till forces of Evil, Tyranny Lust, etc., are not wiped out We have realised it after our experience of two devastating World wars that no peace is possible without love and annihilation of Forces of Evil and Tyranny.

In his 'Ode to the West Wind' we have two prophecies that the old world must go, a new world must came with the Spring laden with fresh sweet promises for suffering humanity.

Thus, Shelley was both an idealist and a prophet.

STANZA WRITTEN IN DEJECTION NEAR NAPLES

This poem was written in 1818 and published after the poet's death in 1824. The Bay of Naples, which the poem describes, is one of the most beautiful spots in Italy. In the poem we can study some typical Shelleyan imagery, opalescent, shining, transparent images of reflection etc.

The sun is warm, the sky is clear,
    The waves are dancing fast and bright"
Blue isles and snowy mountains were
    The purple noon's transparent might :

The breath of the moist earth is light
Around is unexpanded buds :
Like many a voice of one delight—
The winds, the birds, the ocean-floods
The City's voice itself is soft like Solitude's.
I see the Deep's utramled floor
With green and purple sea weeds strown ;
I see the waves upon the shore
Like light dissolved in star-shower, thrown ;
I sit upon the sands alone :
The lightning of the noon-tide ocean
In flashing round me, and a tone
Arises from its measured motion—
How sweet ! did any heart now share in my emotion.

एकान्त का स्वर

Paraphrase. Stanza 1.

The poet describes this calm beauty of the landscape near Naples. The sky is clear and cloudless. The sunshine is warm and the waves of the sea are dancing in joy in the bright sun that is kissing the surface of the sea. The snow clad mountains are shining in the blazing light of the sun. The smell of the wet earth is flowing through the unopened buds. There is music in the rising and falling of waves. Even the noise of the city is hushed into silence. Silence is reigning supreme.

भावार्थ—कवि नैपिल्स की प्रकृति से शान्त वातावरण का वर्णन करता है। आकाश स्वच्छ है, सूर्य चमक रहा है। धूप में बर्फ से लदे पहाड़ और खुशी से नृत्य करती हुई लहरें सुन्दर लग रही हैं। नम पृथ्वी की गन्ध से लदी मन्द-मन्द वायु बन्द कलियों से होकर गुजर रही है। लहरों की आवाज में एक मधुर संगीत सुनायी दे रही है। शान्ति का चारों ओर साम्राज्य है। यहाँ तक कि शहर का शोरगुल भी शान्ति में लीन हो गया है।

Paraphrase. Stanza 2.

The poet can see through the crystal clear water of the deep blue see its bottom which is covered with long grasses and weeds It is so far untrodden by man's feet. He sees the dancing waves. Their tiny droplets shine like countless stars of the sea. The waves rise and fall due to the heat of the mid-day sun and produce a harmonious sound. The light of the sun reflected in the sea flashes round the poet. He earnesty wishes that his joy would be much more multiplied if he had some companion to share it.

भावार्थ—समुद्र का जल इतना निर्मल है कि कवि को उसका तला दिखाई दे रहा है, जहाँ भाँति-भाँति की घास उग रही है और जहाँ अभी तक आदमी का कदम नहीं पहुँचा है। लहरें नाच रही हैं। उनके जलकण, जो बालू पर आकर गिरते हैं। वे सूर्य के प्रकाश में सहस्त्रों तारों की भाँति इस प्रकार चमकते हैं जैसे जल में तारे हैं। दुपहरी के सूर्यताप के कारण जल में ज्वार है और सूर्य प्रकाश की पानी से लौटती चमक उसके चारों ओर फैल रही है। लहरों के शोर में संगीत है। कवि हृदय से चाहता है कि यदि कोई उसके साथ रहकर उसके आनन्द का भागी होता तो उसका कितना सुखद अनुभव होता।

Alas ! I have not hope nor health,
Nor peace within not calm around,
Nor that content, surpassing wealth. परमं सुखं
The sage in meditation found,
And walked with in ward glory crowned—
Nor fame, no power, nor love, nor leisure : अवकाश
Others I see whom these surround—
Smiling they live, and calls life pleasure :
To me that cup has been dealt in another measure.
Yet now despair itself is mild
Even at the winds and waters are :
I could lie down like a tried child,
And weep away the life of care
Which I have borne, and yet must bear,
Till death like sleep might steal on me.
And I might feel in the warm air
My cheek grow cold, and hear the sea
Breath o'er my dying brain its last monotony.

—*P. B. Shelley.*

Paraphrase. Stanza 3.

The poet is sorry that he is without hope, health, peace and that contentment which is more precious that wordly riches and which a sage finds after a calm contemplation. Crowned with the glory of contentment he roams about. The poet has neither enjoyed the bliss of fame, power, love nor leisure—blessings that other people enjoy. To him life has been a bitter cup.

भावार्थ—कवि को खेद है कि उसके पास न तो आशा ही है, न स्वास्थ्य, न शान्ति और न सन्तोष, जो कि महात्मा को तप और ध्यान द्वारा प्राप्त होता है और वह सन्तोष रूपी मुकुट लगाये भ्रमण करता है। इसके अतिरिक्त उसके पास न कीर्ति ही है, न शक्ति, न प्रेम और न अवकाश ही; जो कि अन्य प्राणियों के पास प्रचुर मात्रा में है। उसको तो जीवन में दुःख ही मिला है।

Paraphrase. Stanza 4.

The peace and joy in nature naturalize his disappointment and sorrow. Now he feels that in the lap of such a Nature he can forget his worries which he has bravely tolerated and which he must tolerate till death steals on him like sleep. The poet wishes to be drowned in the deep sea without feeling the pain of death.

भावार्थ--प्रकृति के शान्त और आनन्ददायक वातावरण ने कवि के गम को कम कर दिया है। अब उसको यह भावना आने लगी है कि प्रकृति की गोद में एक थके बालक की भाँति लेट और रोकर वह अपनी चिन्ताओं को सहन करता आया है और जिनको उसको सहन करना चाहिये जब तक कि निन्द्रा की भाँति उसको मौत न आ जाय। कवि अपनी मौत पानी में डूबकर चाहता है और उसकी यह हार्दिक इच्छा है कि मरते समय उसको किंचित् भी कष्ट न हो।

STANZA WRITTEN IN DEJECTION NEAR NAPLES

Date of composition

The poem was, perhaps, written is 1818 and published posthumously in 1824.

Occasion

This poem was written in 1818 shortly Shelley left England in a state of deep sorrow. It is the agony of separation that makes the poem reflect the feeling of desolation and despair which haunted the poet's mind at that time of his departure from England to Italy. Shelley's critics had disappointed him. His wife could not make his life happy. Thus, he was engulfed in sorrow and melancholy. It was not only that he was worried and ill but the life also seemed to him continuous failure of his desires and aspirations. Mrs. Shelley tell us that at Naples "Shelley suffered much both from illness and from melancholy."

The different causes that led to the composition of this poem are coached in its third Stanza.

"Alas ! have nor hape nor health,
Nor peace within nor calm around
Nor that content, surpassing wealth
The sage in meditation found
And walked with inword glory crowned—
Nor fame, nor power, nor love, nor leisure
Others I see whom these sorround—
Smiling they live, and call life pleasure ;
To me that cap has been dealt in another measure".

Introduction to the poem

The poem was written near Naples (Italy) in 1818 shortly after Shelley left England in desolation and despair. It is a record of the spontaneous overflow of powerful feeling of failure in life, love and other adventures of the poet. The poet was disappointed in all his pursuits of life and, therefore, he gives this title "Stanza Written in Dejection Near Naples" to the poem. The poem is an expression of the feeling of desolation and despair which haunted the poet's mind at the time of his departure from England to Italy. This strong feeling of disappointment in life is sorrowfully expressed in the following lines :

> "*Alas ! I have nor hope nor health*
> *Nor peace within nor calm around,*
> ....
> *Nor fame nor power, nor love, nor leisure*
> *Others I see whom these surround*
> *Smiling they live, and call life pleasure :*
> *To me that cup has been dealt in another measure.*"

Mrs. Shelley tells that at Naples "Shelley suffered much both from illness and from melancholy." The present poem is the first in which the poet so beautifully expressed his melancholy. Never did Shelley sing more sweetly than when he song about his sadness. The poem is the outcome of Shelley's feeling of frustration because of his unfulfilled ambitions aspirations.

It is a remarkable lyric. It reflects Shelley's personality and career. It reveals to us the dejected and sad condition of the poet's heart. The chief beauty of the poems lies in the mood of constant between nature's calm and beautiful aspects with Shelley's mood of despair and disappointment.

In this poem the poet seeks asylum in the lap of nature from the worries of life. In the lap of nature he gets some consolation :

> "*Yet now despair itself is mild*
> *Even as the winds and waters are :*
> *I could lie down like a tired child*
> *And weep away the life of care.*"

Summary of the poem.

The poet describes his feeling of joy and happiness to see the beauties of Nature in Naples (Italy.) Sitting at a beautiful spot in Naples, Shelleys find that the sun is warm and the sky is cloudless and clear. And the sky, the sea, the snow clapped mountains and grassy islands are shining in joyous sunshine, and a cool inspiring wind is blowing. There is reign of beauty and gaity on all sides. There is perfect harmony in nature, "Like many a voice of one delight". "The city, too, seem to be asleep in such a quiet atmosphere". The city's voice itself is soft like Solitude". He sits on the shore and beholds the beauty around him ; and he hears the music of the waves and the wind and longs for a companion to share his joy. Suddenly, the peace and harmony and beauty in Nature remind the poet of his own miserable life which is devoid of hope, health peace and contentment. The loveliness of nature reminds that he is loveless, healthless, and peaceless. He longs for that kind of calm and contenment which saints and stage have known and which nature, too seems to radiate all round. He feels that every one except himself is happy and gay that he alone is the prey of profund disappointment and sorrow. However, slowly and steadily tranquility in Nature around him soathes his mind and his feelings of despondency are considerably neutralised. He feels that he can forget all his worries and cares and live in peaceful communion with Nature till death withdraws him from the theatre of life. He concludes the poem by wishing that his tomb may be in the blue sea.

Substance of poem.

In the midst of beauties of Nature near Naples, Shelley describes his feeling of joy and happiness. The sea the sky the mountains and the green island all are bathed in the bright sunshine of the noon. The nature wears the garment of beauty and gaiety; The city's voice itself is soft like solitude. The poet is spell-bound to hear the soft music of the waves and the wind and longs for a companion so shares his joy. Suddenly, he contrasts his life of despair, desolation, disappointment and despondency with his peace and harmony in Nature around him. He craves for that calm and contentment which sages know, and which is radiated by Nature as well. He feels that all are happy except himself. However, his disturbed and worried mind is soothed by the peace in Nature. He feel that he can regain his mental peace in communion with Nature till death withdrawn him from the world of worries. In the end of the poem he wishes for a watery gave.

(*Most Imp. Expected*)

Critical Appreciation of the poem.

The poem was written when Shelley had to leave England for Italy being unwelcome at home for his unorthodox views on religion. His domestic life was also unhappy, because he could not get ideal love from the girl he married. Thus, too desperate and dejected he set out for Italy.

As is indicated from the title of the poen, it gives expression to the feeling of disappointment and despondency, which haunted the poet's mind all through his stay in Italy. He was at that time ill and worried. He had become inactive much before the time. His prime of lifehad fled away from him. Under such circumstances, the birth of these stanzas took place.

Never did Shelley sings more sweetly than when he sang about his sadness. The note of sadness is beautifully expressed in this short poem—"Stanzas in Dejection Near Naples" which is universally regarded as a masterpiece. The poem is also regarded as one of the best lyrics composed by the poet. What attracts the reader to these lines is the conflicts between sorrow and joy, melancholy and delight. In this poem there is a beautiful blending of grief and joy because it was the faith of Shelley that :

> "Our sincerest laughter
> With some pain is fraught
> Our sweetest songs are those that tell of saddest thoughts."

This poem is a beautiful illustration of this principles of Shelley's poetic art. The intensity of feeling with which Shelley mourns his loveliness and failure in life is so deep that he forgets himself. And the immediate cause of such forgetfulness is the calmness of Nature around him. Just note :

Alas ! I have nor hope nor health,
Nor peace within nor calm around,
Nor that content, surpassing wealth,
The sage in meditation found,
And walked with inward glory crowned—

In this poem we find a note of pessimism which is so characteristics of Shelley's lyrics. The poet is lone and forlorn. He has battled with the difficulties of life without success. He could never enjoy health, love and contentment. This note of disappointment is couched in beautiful this work. He find every one happy in the world and he alone is miserable. To him the cup of life has been dealt in another measure. To him the cup of life has been dealt in another measure. And therefore says :

"Alas ! I have nor hope nor health,
Nor peace within nor calm around,
Nor that content, surpassing wealth,
The sage in meditation found,
And walked with inward glory crowned—
Nor fame, nor power, nor love, nor leisure :
Other I see whom these surround—
Similing they live, and call life pleasure :
To me that cup has been dealt in another measure."[2]

Shelley was never drowned in pessimism. He was a valiant fighter and as such he always found a ray of hope in the darkest gloom. He does the same here also. He abandons himself to the mood of nature. He was recovered his hope and his charm by the peaceful and pleasant atmosphere of Nature, and, therefore, he longs for a companion to share the joy and happiness that he is experiencing on the sea-coast surrounded by calm and picturesque scenes.

"How sweet ! did any heart now share in my emotion".

There is a note of universally in the poem. In other words, the poem contains universal feelings which we all alike share with the poet.

The poet has drawn an excellent picture of the beautiful landscapes. The entire scene of the sea-coast is so vividly described that we experience the same delight which the poet had.

The poem is not only beautiful in imageries and thought but also sweet in language. Shelley is known for his imageries and this poem abounds in them. Let us see one or two examples of his powerful imagination :

Ths breath of the moist earth is light
Around its unexpanded buds !

× × ×

I see the waves upon the shore.
Like light dissolved in star-shower, thrown".

Metre.—Each stanza consists of nine lines, the first eight are Iambic Tetrametres and the ninth an Alexandrine-Iambic Hextra metre. The rhymine scheme is ab, ab be, be.

Main Arguments or Ideas of the Poem

The poet described his feelings of joy and happiness to see the beauties of nature on the shore of the bay of Naples.

2. Sitting on the shore, Shelley finds the sun is warm and the sky is cloudless and clear. And the sky, the sea, the snow-capped mountains and grassy islands are shining in joyous sunshine, and a cool inspiring wind is blowing.

3. There is reign of beauty and gaiety on all sides. There is perfect harmony in Nature "like many a voice of one delight". The city, too, seems to be sleep in such a quite atmosphere. "The City's voice itself it soft like solitude".

4. He sits on the shore and beholds the beauty around him; and he hearts the music of the way his and the wind and longs for a companion to share his joy.

5. Suddenly, the peace and harmony and beauty in Nature remind the poet of his own miserable life, which is devoid of hope, health, peacy and contentment. The loveliness of nature remind's that he is loveless, hopeless and peaceless.

6. He longs for that kind of calm and contentment which saints and sages have known and which nature, too seems to radiate all round. He feels that everyone except himself is happy and gay and that he alone is the prey of profound disappointment and sorrow.

7. However, slowly and steadily tranquillity around him sooths his mind and his feeling of despondency is considerably neutralised.

8. He feels that he can forget all his worries and cares and live in peaceful communion with Nature till death withdraws him from the theatre of life. He concludes the poem by wishing that his tomb may be in the blue sea.

NOTES, MEANING OF DIFFICULT WORDS, EXPLANATION ETC.

Stanza 1, Lines 1—9

Gist.—Shelley goes to the sea-shore and find peace and beauty every where and all round him. The sun is warm and the sky is ear. The blue islands and snow-capped mountains are looking lovely in the pleasant sunshine. The sounds of nature and of men are softened, and there is harmony everywhere.

Notes. Line 1. The sun is warm—the sunshine is bright and pleasant, धूप सुहावनी है। The sky is clear—there are no clouds over the sky.

Line 2. The waves...... bright—the rhythmic rise and fall of sunlit waves is delightful. Dancing fast rising and falling in an order. Bright—brilliant in sunshine.

Line 3. Blue isles—the green islands look blue on account of the distance from which they are seen. Snowy mountains—mountains covered with snow. Wear—are drowned in : bathed in ; covered with.

Line 4. Purple noon's—the sunshine of noon is described by the poet as purple because of the strong glow or blaze of the sun. Purple means blue mixed with red. It is the strange hue or colour in southern countries of Europe. Transparent might—the strong blazing light of the sun. Transparent—which can be clearly seen through, here cloudless sunshine. Wear.........transparent might—the sea, the islands and the mountains are fully bathed are drowned in the strong glow of the mid-day sun.

Line 5. Breath—the smell coming out from the earth below. Moist—hamid नम। Is light—is soft and gentle. "The breath......... is light—the smell which is arising from the wet earth is soft and gentle in the absence of high wind, नम। पृथ्वी से निकली हुई गन्ध सुन्दर और सुहावनी है।

Line 6. Unexpected—unopened not bloaming. Its—earths. Explanation. Around its.........buds—the flowers are not opened. They are closed into buds because of the strong sun. The idea is that just as the people are at rest at noon so are these flowers. In this line peaceful atmosphere in Nature is hinted at.

Line 7. Like many a voice of one delight—though these are many sounds, yet all are mingled mixed or blended into one harmonious whole. That is to say no disturbance is caused by the different sounds. The idea is that the many and different sounds of joy have formed one harmonious concert आह्लाद की विभिन्न एवं अनेकों ध्वनियाँ मिलकर एक प्रिय संगीत बन गई हैं।

Line 8. The wind........... ocean floods—the many and the different sounds which are caused by the belowing of the winds, chirping of the birds and the rolling of the waves. पवन प्रवाह पक्षियों के कलरव तथा लहरों के उद्वेलित होने से उत्पन्न विभिन्न ध्वनियाँ।

Line 9. The city's voice—the noise coming from the city of Naples. Explanation. The city's voice .....Solitude's—the many and differents coming from the city of Naples have been subduced and submerged into silence. Solitude—peace of tranquillity. Here solitude in personified. Hence the figure of speech is personification. The idea is that solitude rules like a king on the seashore and hence it subdues all sounds and keeps rolling over them.

Explanation with Reference to the Context. Stanza 1, Line 19.

"The sun is warm.........is soft like Solitude's."

These lines make the first stanza of Shelley's famous lyric entitled. "Stanza Written in Dejection Near Naples" Shelley's heart is broken with grief and disappointment over the frustration is of his life's ambitions. Down-spirited and dejected he goes to the sea shore and find that everywhere there is peace and joy, the sun is bright and pleasant and the sky cloudless. The waves of the sea are rolling to and fro as if they are dancing with joy. On all sides, as far as eyes can sea; the snow covered mountains and green islands all seem to be bathed in the strong glow of the mid-day sun. A soft wind laden with the sweet smell of the wet earth is flowing rounds the unopened buds. The many and different sounds produced by the blowing of wind, chirping of birds and the rolling of the waves, have formed one harmonious concert. The noise coming from the city of Naples is also subdued and hashed into silence. Solitude rules the shore. Therefore, there is perfect peace, harmony, and joy in the atmosphere.

Note.—(1) Mark Shelley's observation of Nature.

(2) Solitude is personified. Hence, figure of speech is Personification.

सूर्य देदीप्यमान् है; आकाश बिल्कुल स्वच्छ है और समुद्र की तरंगें एक द्रुतगति के साथ, चमक लिये हुये, नर्तन कर रही है। नीलवर्ण-युक्त घासों से आच्छादित द्वीप एवं हिमाच्छादित पर्वतीय खण्ड मध्याह्न काल से स्वर्णिम सूर्य में सुशोभित हो रहे हैं। नम भूमि की गन्ध से लदा पवन अविकसित पुष्पों के चारों ओर बढ़ रहा है।

प्रकृति में कितना अद्भुत सामंजस्य है। वायु शोकों से निकले हुये शब्द पक्षियों का कलरव और समुद्र की तरंगों की विभिन्न ध्वनियों ने मिलकर मनहरण संगीत उत्पन्न कर दिया है। शहर से आने वाला कोलाहल भी हल्का हो गया क्योंकि इस मध्यान्ह में स्वयं सम्पूर्ण नगर में सन्नाटा छाया हुआ है। शान्ति का विराट् साम्राज्य है।

Stanza 8. Line 10—18.

Gist. Shelley listens to the sweet music that arise from the rising and falling of the waves upon the surface of the sea through which he could see the bottom of the sea covered with the different vegetation. He wishes he had a companion to share his joy.

Notes, Line 10. Deep's—sea's.—Untramp'ed floor—untrodden bottom of the sea, समुद्र का तला जहाँ अभी तक कोई नहीं चल सका है। Floor bottom. Untrodden bottom—सागर का तला भी कभी मनुष्य द्वारा पददलित नहीं हुआ।

Line 11. Sea-weeds—a kind of grass which grows at the bottom of the sea, Strown—growing in abundance.

Line 12. I see······shore—the poet beholds the surging-waves.

Line 12-13. I see the waves···thrown—the waves of the sea come to the shore and break into so many tiny droplets of water which appear bright like stars in the mid-day sunshine. Dissolved —broken into. Stars showers—tiny droplets of water appear the bright stars in the mind-day suushine.

Line 14. Sands—sea shore in sandy. Alone—indicating poet's sadness.

Line 15. The lighting—the bright light of the mid-day sun which shimmers and plays ke lighting as it moves with the sea heaving of the waves. Noon-tide ocean—at the Noon-time the tea swells and it said to ebb : ज्वार के कारण उमड़ा हुआ समुद्र।

Line 16. Is flashing—is gleaming. Round me—round the poet. A tone—a sound.

Line 17. A tone arises—a sweet sound is produced. Its measured motion—the rhythmic movement of water of sea or the regular ries and fail of the waves of the sea products a music sound which is sweet to the ears. Measured—regular, नियमित। Motion—Movement, here rise and fall of the waves.

Line 18. Did any heart—were there a friend or beloved by the side of the poet to share they joy of the poet. Share in—to partake in his happiness. Emotion—the feeling of powerful delight which the loveliness and beauty of the Nature is producing in him.

Explanation with Reference to the Context, Stanza 9. Line 10 to 18.

These linces occur in Shelley's poem "Stanza Written in Dejection Near Naples". The poet in a mood of dejection and despair goer to the sea-shore and there he becomes happy to see beauties a nature. The whole atmosphere is peaceful and pleasant. The poet is charmed to see the surface of the sea which is so clear that through it can be seen the grass and plants which are growing at the bottom of the sea which no human foot has ever touched. The waves, coming to the shore and breaking into so many tiny droplets appear to the poet like a shower of stars from the sky upon the shore.

The poet's is sorry for alone on the shore of the sea in the midst of beauties of Nature. He is sitting alone at the coast, and the glimmering shivering light of the noon-day sun is sparking on the Bud of Naples—all around him, and which is playing like lightning on the surface of the swelling sea. The rhythmic rising and falling of the waves is producing a kind of music which is sweet to hear. The poet is to much possessed by the picturesqueness of the place that the longs for a companion by his side who could share his delight. Which he is experiencing from the calm and pleasant scenes of Nature.

Note.—(1) In the word '*Alone*' the sadness of the poet is contained because there is no companion to share is joys of life which are experieneed by him at the coast of the sea.

(2) In '*Deep*' figure of speech by Synecdoche—a word is used as an indication of the whole.

(3) I see the waves..............like light dissolved—figure of speech is *Simile*.

Mark Shelley's observation and study of Nature.

प्रकृति के सौन्दर्य से मनमुग्ध हो कवि समुद्र के तट पर बैठ जाता है और समुद्र की ओर देखने लगता है। समुद्र इतना निर्मल है कि उसके तले में उगने वाली घास और पौधे दिखाई दे रहे हैं जहाँ कि मनुष्य के पैर कभी पड़े ही नहीं अर्थात् वह तल कभी मनुष्य के द्वारा पद-दलित नहीं हुआ; तट पर आती लहरें जो कि छोटे-छोटे सहस्त्रों बिन्दुओं में बिखर जाती हैं। वे सूर्य के प्रकाश में तारों की बौछार के समान प्रतीत होती हैं।

कवि तट पर अकेला बैठा हुआ है और उसके चारों ओर मध्याह्न काल के सूर्य का तेज प्रकाश फैल रहा है जो कि उमड़ते हुये समुद्र पर विद्युत के समान चमक रहा है। उमड़ती हुई लहरों का क्रमिक चढ़ाव-उतार एक सुन्दर संगीत उत्पन्न कर रहा है जो सुनने में बहुत ही प्रिय लग रहा है। स्थान और समय के सौन्दर्य से विमुग्ध कवि के हृदय में एक ऐसी भावना का प्रादुर्भाव हुआ है कि वह एक ऐसे साथी की इच्छा करने लगा जो कि उसके हर्ष और आनन्द को बँटा सकता जो कि उस प्रकृति के शान्त एवं उल्लासपूर्ण दृश्यों को देखकर अनुभव कर रहा है।

Stanza 3. Lines 19 to 27.

Gist. Shelley describes his pathetic life. His life has been hopeless loveless, healthless, disturbed age discontented. He feels that every one in the world is happy and he alone is miserable.

Line 19. Alas ! Shelley—expresses his profound sense of despair and grief at being alone and unsuccessful in life. Nor hope nor health—neither he enjoys health nor has a ray of hope for peace, prosperity and frame [*Note*—Shelley was ill for sometime and he had left England, when he was not welcome for his unorthodox views on the religion]. It is under such conditions that Shelley wrote this poem.

Line 20. Nor peace.........around—poet's mind is in a state of restlessness hence he has neither the mental peace nor the contentment. He has neither peace of mind nor a society which may sympathise with his outlook on life. The feeling of being outcast is causing him mental agony.

Line 21. Content—satisfaction संतोष । Surpassing wealth contentment, according to saints and sages, is most valuable possession of man. It excels all riches : समस्त धनों का धन संतोष है। मनुष्य के पास यह अमूल्य रत्न है जिसकी तुलना संसार का सम्पूर्ण धन नहीं कर सकता है। It is more valuable than Mammon's (कुबेर) Treasure of riches. Wealth—wordly riches.

Line 22. Sages—saints : महात्मा In mediation found—in deep contemplation felt ; अपनी तप और तपस्या किये। There is reference to Stoic School of Philosophy. The Stoic Philosophers discarded all love for material things and lived a happy life.

Line 23. **Exp. "And walked.....................crowned"**—sage enjoys inner satisfaction. He is always contended. He has no love for wordly things. He enjoys the spiritual bliss and splendour. The king wears his crown overhead while the sage weare it in his heart. The crown of the king is worldly and hence he lies uneary and worried as runs the poverb "Uneasy lies the head that wars the crown". The crown of the sage is spiritual. It is made of contentment and renunciation of wordly pleasure and fame. "Honest contentment bears a lovely face."

Here again the reference is to the stoic philosopher's doctrine :—*The wise man alone is free and nationally free but even a king.*

Walked—lived Inward glory—spiritual. Crowned blessed by : possessing : having.

Line 24. Nor fame.........leisure—the poet feels that he alone is miserable in the world because he is without fame, fortune, friend's and favour.

Line 25. These—refers to power, love, frame etc. **Surround**—and enjoyed by. They are really happy who are in possession of hope, peace, fame etc.

Line 26. **Smiling**—cheerfully ; joyfully. **Live**—pass their life. Call life pressure—they regard life a blessing because they are blessed with hope, success, fame and fortune.

Line 27: That cup—the cup of life. Life is compared to a cup of wine which is sweet as those who are happy and bitter to those who are unhappy.

Expl. He has been dealt—Shelley says that while everyone is happy in the world he alone is miserable because he has not been blessed with hope, peace, fame, friens etc. To him God has given a bitter life the (*i. e.*, the cup of life has been dealt in a different measure). His life is bitter. His cup of life contains bitter wine of sorrow, despair, disappointment etc. He is a man without friends, fame and future, Note Shelley's pessimism.

Students should commit to memory the following lines to use as quotation when they are called upon to write on Shelley's pessimistic note in his poetry :

(1) 'Alas ! I have nor hope nor health,
Nor peace within nor calm around."

× × ×

(2) "Smiling they live. and call life pleasure
To me that cup has been dealt in another measure."

In another measure—In a different manner.

Explanation with Reference to the Context, Stanza 3. Line 10–72–(*Most Imp.*)

"Alas ! I have not hope···in another measure."

These lines are taken from the poem "Stanza Written in Dejection Near Naples" by Shelley. These lines are laden with pathetic feelings of the poet and powerfully reflect his pessmism. In these lines, the poet presents to us a picture of grief and gloom of his life. Throughout his life, he has not known the blessings of health or hope. He has no friends nor fame. Peace and contentment have been far from him. He does not even have contentment which is more valuable and important than riches of the world, Contentment, which the sage secures through contemplation and which is source and real joy and happiness. The poet lamentably, lacks possession of fame, fortune, friends, favour and power. He has seen a life of bitterness and sorrow. While everyone in life is happy he alone is miserable. Others have been blessed with happiness, health, success and prosperity and power in life he alone has been made to take the bitterness of life.

Note.—(1) Shelley's pessimistic note in these lines.

(2) There is a reference to the Stoic Doctrine. "The wise man alone is free and not only free but even a king."

(3) 'Mark Shelley's lyrical qualities.

कविवर शैली का कहना है कि उसके पास न तो आशा है और न स्वास्थ्य। उसका कहना है कि मुझे न आन्तरिक सुख है और न वाह्य शान्ति है और न वह संतोष धन जो कि सब धनों से श्रेष्ठ है; जिसे ऋषियों ने अपनी तप और तपस्या द्वारा प्राप्त किया है और उसको पाकर वे राजा-महाराजाओं से भी अधिक सुख और शान्ति को प्राप्त कर सके हैं और इस सन्तोष रूपी मुकुट को धारण करके

सुखपूर्वक इधर-उधर विचरण करते हैं। मुझमें न तो विख्यात है, न शक्ति है, न प्रेम और न अवकाश ही है। इन वैभवों से युक्त मैं दूसरों को देखता हूँ कि किस तरह वे मुस्कराते हुये जीवनयापन करते हैं और जीवन को सुखमय करते हैं, परन्तु मेरे लिये जीवन का वह प्याला एक दूसरे ही रूप में भरा मिला है। मुझको जीवन में दुःख, अवसाद और आपत्तियों के अतिरिक्त कुछ भी नहीं दिया गया है।

Stanza 4, Lines 28—26. (*Most Imp. Expected.*)

Gist.—The sorrounding peace and tranquillity in nature changes the poet's mood of dejection and neutralise his sadness and sorrow. He feels that he could forget his worries in the midst of such peace till he is dead. He wishes his tomb at the bottom of the blue sea.

Line 28. Yet—though I am very miserable. Now—since I am sorrounded by peace and joy is nature.

Despair itself is mild.—his dejection has been softened and lessened. The joy and peace of Nature has so powerfully reacted upon his mind that he feels that his dejection is vanishing.

Line 29. Even as the..................are—as soft and mild the wind and the sea are.

Line 30. Lie down—sleep upon the sands of the shore. Tired child—a child who has wept to the point of fatigue and consequent sleep. Figure of speech *i. e. Simile.*

Line 31. Expl. and weep...........of care—the poet compares himself to a child. The weapon of child to overcome its disappointment is weeping. When the child does not get the things it desires, it begins to weep and thus forgets his disappointment. The poet has failed in life and now the best thing for him is to weep away his agonies. It is very Natural that weeping brings confort and calm to mind. Note Shelley's observation of the child's nature. Weep away—forget. The life of care—the life of agonies and anxieties.

Line 32. Have borne—have suffered in the past. Must bear—must suffer in future as well.

Line 33. Death like sleep – death is as gentle as sleep. The poet wishes that death could come as gently as sleep. In other words the poet wants to die peacefully. Steal on me—silently come over me (poet) and end my life.

Line 34. Warm air—here he refers to the sunny day atmosphere. He longs for a calm atmosphere for his death i. e. on shivering not throat-clogging, no ache, no pain at the time of his death.

Line 35. Cheek grow cole – he wishes that his cheeks may be cold in death. And hear the sea—while dying, the wishes to hear the sounds of the sea.

Liue 36. Breathe over may dying brain—Roll its waves over him. The poet foresees his death in the sea. Note Shelley's prophetic power. Shelley was a prophetic poet.

Dying brain.—His body and brain from whicn life will be ebbing out ; at the time of his death.

Its last monotony.—the last sounds of the sea-waves may pass through his dying brain.

Explanation with reference to the Context. Stanza 4. Lines 28—36.

These lines from the stanza of the poem "Stanza Written In Dejection Near Naples" by Shelley. The poet has become tried of his worried and desperate life, so he longs for death. But the beautiful surroundings the place have much soothed and comforted his troubled mind and it has become calm and quiet me like the sea and wind of the place. Peace returns to the poet and he now wishes to lie down on the sandy sea shore is the poem Camp of Nature like a child who, after weeping to the point of complete fatigue, sleeps comfortably in the lap of its mother. Lying down on the shore he wants to weep till his tears wash away all his past worries and miseries and from which he hopes to suffer in future also. The poet wishes that death may come upon him unknowingly like soft sleep and make him forge all sorrows and sufferings. Then with his body becoming cold may listen to their music while dying. In this way the poet longs for death by drowing. (And he died of drowing).

भावार्थ—कवि शैली के विचारों में सहसा परिवर्तन हो जाता है और प्रकृति का सौन्दर्य उनकी वेदनाओं को शिथिल कर देता है और वह कहने लगता है कि अब उसकी निराशा स्वयं पानी की भाँति हल्की हो जाती है और उसको एक शान्ति विशेष का अनुभव-सा होने लगा है। अब वह प्रकृति की गोद में ठीक उसी प्रकार लेटना चाहता है जिस प्रकार कि अपनी माँ की गोद में रुदन से अति अधिक थका हुआ एक बच्चा पड़ा-पड़ा सोता है। बालू पर लेटकर वह इतना रुदन करना चाहता है कि उसके आँसू उसकी चिन्ताओं को धो दें जो कि उसको आजीवन सताती रही है और जिनसे भविष्य में भी मुक्त होने की उस समय तक कोई आशा नहीं जब कि मृत्यु उसको जीवन-मुक्ति न दे। अतः कवि चाहता है कि निन्द्रा की भाँति मृत्यु अनजाने में उसको आकर चिरकाल के लिये सुला दे और उसकी समस्त चिन्ताओं और आपत्तियों को भुला दे। तब फिर शरीर के ठंडे पड़ने के साथ ही समुद्र की लहरें उसके ऊपर से गुजरेंगी और वह उनकी संगीतमय ध्वनि को सुनेगा। दूसरे शब्दों में समझना चाहिये कि कवि समुद्र में डूब जाने की कामना करता है।

नोट—शायद कवि को अपनी मृत्यु का आभास होने लगा था और यह भी कि मृत्यु पानी में ही होगी। ऐसा ही हुआ—उसकी मृत्यु नैपिल्स की खाड़ी में ही हुई।

QUESTIONS & ANSWERS

Q. 1. Why was the poet dejection when he wrote these stanzas ?

Ans. Shelley was an idealist and a reformer. He wanted to reform the word. He was opposed to conventions and religion. While yet a student at Oxford (in 1808} he published a pamphlet "*The Necessity of Atheism*". It caused considerable friction with the authorities but, having the courage of his conviction, he asked them to discuss the subject with him and was met with an indignant refusal—he must subscribe the college rute of faith or depart. Refuse his pamphlet ; he would not, so he was expelled from the University, and with his friend Thomas Jefferson Hoggs, left Oxford for London with impression that the world is against him. His father became angry with him and stopped his allowance. These two reasons along with other reasons, which we will state, were responsible for the poet's dejection.

Thirdy, Shelley was a reformer. He wanted to change the sorry stale of world's affairs. He proposed to destroy the present fabric of society. People did not listen to him. The opposed his views. All this gave Shelley a rude shock. He become dejected. Fourthly, he never found peace and joy in his married life. He married several girls but no woman gave him happiness. This also made him happiness. This also made him dejected. Fifthly, his friend Hoggs deceived him in Italy. Sixthly, his health broke down. All these causes that led to his dejection are given in this poem itself. Just see :

Alas ! I have nor hape nor health,
   Nor peace within nor calm around,
Nor that content, surpassing wealth
   The sage in meditation found,
And walked with inward glory crowned—
   Nor fame, nor power, nor love, nor leisure
Others I see whom these surround—
   Smiling they live, and call life pleasure :
To met that cup has been dealt in another measure.

Any man for want of good health, hope, sincere friend, peace of mind and contentment would become dejected. If Shelley became dejected it is no wonder. Shelley was an idealist. And he wished all men to become angels. Was it possible ? Shelley had dreams of a child. He lived in dreams and came to grief when he had to face reality.

For the above reasons Shelley was dejected and in his grim dejected he wrote these stanzas.

Q. 2. Write a critical appreciation of the poem "Stanza as Written in Dejection Near Naples". (*Imp.*)

Ans. Read Introduction to this poem.

Q. 3. Explain with reference to the context the following adding notes where necessary :

(a) The breath of the moist......soft like solitude's (Imp.)
(b) Nor the content......in another measure. (V. V. Imp.)
(c) Yet now despair itself............brain in last monotony. (M. Imp.)

Ans For their explanation consult notes on this poem.

Q. 4. Give the substance and main ideas of the poem.

Ans. See Introduction to the poem under the sub-heading "Substance or Main Ideas of the Poem."

Q. 5. Point out and contrast between the poet's mood and that of Nature as given in this poem.

Ans. This poem is remarkable for the marked contrast that is show between the mood of the poet and that of Nature. In other words, the poet is in a state of disappointment and despair. He suffer from extreme dejection and he admit his failures in life in the following lines :—

Alas ! I have nor hope nor health;
Nor peace within nor calm around
......Nor fame, nor power, nor love, nor leisure
Others I see whom these surround—
Smiling they live, and call life pleasure,
To me that cup has been deal in another measure.

The poet is in a state of dejection and troubled in mink, but Nature is calm and serene on the shore of the Bay of Naples. The sea is calm the winds are softly blowing and there is sweet music in the rhythmical rise and fall of the waves. In short, every sight and sound in Nature is calm and pleasant. There is joy all round.

As a matter of fact it is this outward joy and peace in Nature which brings to the poet's mind melancholy and dejection but the same joy and peace often his troubled mind and he forgets his personal sufferings and wishes to die at such a moment of peace and joy.

The poet's dejection is contrasted to peace and joy in Nature.

5

John Keats

(1795-1821)

Keat's Life and Works

JOHN Keats the last and the youngest of the younger Romantic poets, was born at Moorfields in 1795. He social environmental was not conductive to his poetic growth. "If we consider the chief poets of the time" says Sydney Colvin, "we can commonly recognize that either, they had some strain of power in their blood, or some strong inspiring influence in the scenery and traditions of their home. But Keats will instincts and faculties more purely poetical that any of these was paradoxically bore in a family of modest condition in which weare least accustomed to suspect the presence of poetic thoughts and feelings." He lost his father, who was a stable keeper, at the age of nine ; and his mother when he was fifteen. He attended school at Enfield (just outside London) where he learnt Latin and acquired at elementary acquaintance with classical mythology. There he contracted the friendship of the junior master. Charles Clarke, to whom he owed his first initiation into poetry and who exercised the greatest influence upon his development. He showed no special intellectual interest as a boy He was not a dreamer like young Coleridge nor a voracious reader like one youthful Morris. He was a just high spirited boy with the ordinary boy's love of outdoor sports ; simple in his tastes lovable in his nature. His one hobby was fighting and was noted for his 'terrier courage'. But he soon showed a love of reading and classical antiquity especially appealed to his. On the death of his brother in 1810 or at the age of fifteen, his guardians took him from school and apprenticed him for five years to a surgeon. But one day when Keats should have been listening to a surgical feature "these came" he says, "a sunbeam into the room, and with it a whole troop of creatures floating in the ray ; and I was of with them to Oberon and Fairyland." Thus, he found that his heart was constantly with Oberon and Fairyland of Poesy. So at the age of nineteen he gave up his medical profession and began to study hard preparatory to a literary career.

His friends Clowden Charke read to him the *Epithalamion* of Speaner and lent him the *Faerie Queene* of Spenser. "He romped like a young horse turned into a spring meadow, revelling in the rhythmic beauties and sensuous charms." The Spenser had been his first enchanter : the second was Homer. Once again his introducer was Clowden Clarke. And pacing over. Chapman's *Illiad* and *Odyssey* with fascinated, delight he wrote his fine sonnet—"*On first looking into Chapman's Homer*." He had found his "Peak in Darien" and never deserted it. Keats were introduced by his friend again to Leigh Hunt, that matchless fireside companion as Elia called him, and to Hazlitt, the critic. Hydon the painter to Shelley, the poet, and Godwin, the philosopher, and each in the circle of 'great spirits' fed his poetic enthusiasm. His first volume of poems was published in 1817—a collection crude and amateurish as a whole, yet containing one of the finest of all English sonnets—*On First Looking into Chapman's Homer*.

Hydon then advised him to go the Isle of weight to obtain the quietude and freedom from distruction, but he returned to London and produced as the age of twenty-three his *Endymion* which was bitterly criticised by the reviewers. It is generally but erroneously supposed that Keats was killed by his criticism of "snuffed out by an article" for the poet was made of a sterner staff. 'Praise or blame," he says "has but a momentary effect on the man, whose love of beauty in the abstract makes him a serve critic of the own works. My own domestic criticism had given the pain without comparison beyond without *Blackwood* or the *Quarterly* could inflict and also when I feel I am right, no external praise can give me such a glow as my own solitary perception and ratification of what is fine,—I have written independently 'without judgment'—I may write independently, and *with judgment*, hereafter. The Genius of poetry must work out its own salvation in a map. It cannot be matured by law and percent, but by sensation and watchfulness in itself. That which is creative must create itself. In *Endymion* I leapt headlong....I was never afraid of failure for I would sooner full than not be among the greatest".

He health now began to fail and misfortunates began to come in battalion. In 1818 his brother Tom died on consumption while his other brother. George emigrated to America. The poet himself fell a prep to consumption from which he never recovered. But while his body was wasting away his imagination was soaring higher and creative power becoming more wonderful, and in the next year or two he produced his best poems—*Lamia*, *Isabella*, *Hyperion*, *The Eve of St. Agnes*,, *the Odes*. The year 1819 when he wrote his great Odes—"*To Autumn*," "*To Nightingale*," "*and To Grecian Urn*," was the weak point in his poetic career. But his condition began to worsen, and his passionate thought frustrated love for Fanny Brawne with which he was seized at this time aggravated the matter : his poetry fevered him, his embrassment fretted him his lover-passion shook him to pieces". He became seriously ill in 1820 and left with his friend Severn, to Italy. But the change did him no good. 'In February, 1820, he caught a chill" and omitted blood. "That drop of blood" he said "is my death warrant—I must die." So early in 1821 he breathed his last in the arms of his loyal and generous hearted friend Severn, was buried in the Protestant Cemetry at Rome.

Though Keats lived for 25 years (1795-1821), yet the whole of his poetic history is contained in the four years between the end of 1815 and the beginning of his fatal illness in February, 1820, after which he wrote almost no poetry. The first biographer of Keats empitomized his life as "Three small volumes of verse, some earnest friendships, one passion, and a premature death". To his friendships we owe, besides occasional poems, his letters. To his one passion we owe little, unless it be his premature death, for though he died of consumption, there is little doubt that thwarted passion hastened his end. His heart was not broken, but it was struck. His life was a turmoil of growing conflict between thought and sense and agonized passion, but inspite of it all his devotion to his chosen ideal and his chosen art was constant ; very few poets have set before them so clear an aim or have pursued it so steadfastly. And, though his bodily powers proved unequal to the task, does not make his effort less magnificant or his loyality less triumphant.

The three volumes of verse are first, *Poems* Published in 1817 containing seventeen sonnets, *"I stood Tip-top upon a little Hill,"* *Sleep and Poetry*, three rhymed epistless and a few other poems ; second *Endymion*, published in 1818, and third (1820) *Lamia*, *Isabella*, *The Eve of St. Agnes*, and other poems ; containing besides the poems mentioned in the title ; the Odes, *Hyperion* and several others. There is also a considerable body of miscellaneous, collected poems after Keats, death which includes, "*The Eve of St. Mark*", "*La Belle Dame Sans Merci*", and some of his finest Sonnets.

Keats was the son of a livery stable keeper. Most poets particularly those of this period, have been strongly influenced and helped by either their ancestory or their environment but Keats was born of unispired parents in dark surrounding, and there is no more remarkable instance of automatic poetic growth. The development of his powers between 1815 and his death in 1821 is unparalleled in the record of any other poet. I think', said Keats, "I shall be among the English poets after my death." And Matthew Arnold has added, "He is with Shakespeare and, besides the similarities in their poetic power, there are no English poets, other than these two, who have risen to the height of poetic fame with no special advantages of opportunities, and from surrounding utterly prosaic and uninspiring. But Shakespeare and thirty years, Keats four, and those four were clouded with illness and disappointment."

Keats As a poet

Keat was one of the greatest poets of ninteenth century. He died very young at the age of 26, leaving behind a few works of rare beauty and charm. His fame rests on these works and he i among the immortal poets of England.

As a poet Keats believed no in any message political propaganda or social reform. He was a pure poet and an artist of th highest order. Keats wrote, "We have poetry that has a palpab and design on us." He always believed that poetry should "Com naturally as leaves to a tree, and its aim should be "to soothe care lift the thoughts of man." At another place Keats writes "Poetry should surprise us by a fine excess and by singularity". The following are the main qualities of Keats' poetry.

(1) Keats as a Poet of Beauty

Keats was essentially the poet of beauty. For to see thing in their beauty is to see things in their truth and Keats knew i "What the imagination seizes as Beauty must be truth" he says i prose, and in immortal verse he has said the same things :

'Beauty is earth, truth, beauty, that is all—
Ye know on earth and all ye need to know.'

There are stages of development in his conception of beauty In the early poems, Keats regards Beauty as a physical facts, a he runs after physical Beauty of women. At this stage he take pleasure in describing the physical beauty, just as.

"Light feet, dark violet eyes and parted hair
Soft dimpled hands, white neck and creamy breast."
... ...
"I met a lady in the Meads
Full beautiful a fairy's child
Her hair was long, her foot was light,
And her eyes were wild."

Gradually his love of physical beauty changed into love o spiritual and intellectual beauty. Henceforth he lay greater emphasi upon spiritual and intellectual beauty. In *Endymion* he writes "A thing of beauty is a joy fore ever" and in the "Ode on a Grecia Urn," his ideal of beauty widens, till he realises—

"Beauty is truth beauty, that is all—
Ye know on earth and all ye need to know."

In *Hyperion* Keats moves a step further in his conception o beauty and says :

"In nature's law.
That the first in beauty should be first in might."

Keats steadily carries forward his conception of beauty t he comes to speak and utters "Whatever the imagination seiz is beauty". As a poet of beauty Keats is *unique*. His Doctri of beauty is highly adorned and himself was sure about i admitation by the coming generation. He wrote, "If I should d I have left an immortal work behind me—nothing to make friends proud of memory ; but I haved loved beauty. A critic has very aptly observed : "Keats had no religion save the religion of Beauty, no God save Fauns. The Earth was his greater condoler, and no passionately did he love her, with a love far more concrete and personal than that of Wordsworth or event. Shelley, that no other consideration impinges upon his work".

While Scott was merely telling stories and Wordsworth reforming poetry or preaching moral law. Shelley advocating for the Golden Age, Byron, voicing his own egoism and the political discontent of the times, Keats, at that time was worshipping Beauty and introducing a new cult of Beauty which was :

"A thing of Beauty is a joy for ever
Its loveliness even increases : it will never
Pass into nothingness".

... ...

"Beauty is truth, Truth, Beauty, that is all—
Ye know on earth, and all ye need to know".

With an openness of mind to nature's beautiful impressions and his felicity of phrases Keats luxuriates in two great reactions of beauty the world of the classic Greece and the worid of mediaeval romance. His felowship with the one has given us such poems a *Hyperion* and the *Ode on a Grecian Urn* : his fellowship with the other, *The Eve of St. Agnes La Belle Dame Sons Merci*.

Keat's most of the poetry is full of a youthful beauty. He had an unbelievable love of beauty. No other poet has sung so high of Beauty. (*Imp.*)

(2) Keat's Hellenism

Shelley said of Keats that "He was a Greek. Keats had no religion save the religion of beauty no God save Faun.

By Hellenism here we mean the influence of the Greek on Keats' poetry. Keats were greaty influenced by the Greek mythology, as well as by the artistic methods and plans of the Greek masters. This is the reason of his being regarded as a Greek, born in the 19th century. Prof. Hates says, "there was in Keats the keenest sense and enjoyment of Beauty, and this gave him a fellow-feeling with the Greek master".

Keats is a Greek for the following reasons, Firstly, he possesses great fondness for Greek mythology. Greek stories etc. which are found in many of his poems. His *Enanymio Hyperion* are his rich tributes to the mythology of Greece.

Secondly, he is a Greek in his personification of nature as in "Ode to Autumn."

Thirdly, his love and adoration of beauty. His devotion to the cult of art of beauty and his frank paganism and his love for sensuousness and Greek qualities in his poetry.

Fourthly, he is a Greek for the simplicity and directness of Expression which belonged to Homer and Greek Tragedians.

Fifthly, for his love of Greek myths, "The beautiful mythology of Greece" as he calls in the preface to Endymion. His beautiful 'Ode to a Grecian Urn' is the outcome of this love.

Sixthly "He is a Greek also in the manner of his response to the appeal of Nature ; in the consciousness of primal body kindship with earth and quick sensitiveness to the magic of colour, sound, odour and touch and in the imaginative apprehension of the living forces about him which give them a local habitation and name and figure them forth as duties of woods and steam of sky and sea."

"He indeed resembles the Greek" says Courthope, "in his vivid sense of the joyous and multitudinous life of nature, and he loved to, follow them to dreaming of the powers of nature as embodied in concrete shapes of supernatural human activity and grace".

Thus in the aforesaid respects (points) Keats in Hellenic in outlook and expession.

Keats' sensuonsness.

Where Wordsworth spiritualises, and Shelley intellectualises Nature, Keats is content to express her through the senses.

Keats' sensuousness is remarkable and excellent. The colour, the sense, the touch, pulsating music, there are the things that stir him to his depths. There is not a mood of earth he does not, ove a season that will not cheer and inspire him.

"It was a temper in Keat's says Stopford Brooke, "of unmuffled pleasure, a sensitive, girl like sensuous pleasure in beauty, and in the consolation of beauty in the soul. He files from one beautiful object of Nature to another in a butterfly fashion, tasting and sipping honey and little caring to settle upon any one. He is thus completely and frankly sensuous in his attitude toward Nature".

Keats craved for "a life of sensation rather than of thoughts". The metaphysical power that charges with intellectual fire the vision of Shelley is outside his scope.

The cry "O for a life of sensation under that of thoughts" characteristic of Keats sensuousness has been frequently defined as the paramount bias of Keat's poetic genius. This is in large Measure unassailably true. The *Eve of St. Agnes*, for instance, is a poem sensuous impression. It is a poem of contracts, the radiance of light and colour, the storm and darkness the palsied Angel and the ancient beadsman beside the absorbing happiness and ectasy of love and youth. For example :

> "Full on this easement shone the wintry moon
> And threw warm glues on Madeline's fair breast."

The Eve of St. Agnes.

"Her blue affrayed eyes wide open shone
Upon his knees he sank, pale as smooth-sculptured stone."

—*The Eve of St. Agnes.*

"We must, however, note that though Keats was indeed sensuous an appealing to the senses and keenly alive on the physical side to all preception with which he came in contact, but he was not a sensualist. He was not a voluptuary who had feelings for the intellectual and moral aspects of beauty that elevates him above voluptuous sensualist like Oscar Wild on our day."

Romantic Elements in Keats

Keats is essentially romantic. His poetry is the meeting ground of old Hellenism and romanticism. Hellenism is Greek influence and by romantic poems we means poems of love and adventure, often coloured with the religious spirit of mediaeval days originally written in romantic dialect. The romantic poet conjures up haunting suggestions and takes up into remote antiquities, where the imagination of man night fail. The romantic poet makes use of a number of devices in his poetry to give it an air of romantic beauty. He introduces (1) colourful description of beauty of storm of moonlight, flowers etc. (2) imaginative similes and metaphors (3) Sensuous images and (4) unexpected occurrences Keats as a romantic poet is best in his two poem "*La Belle Dame Sans Merci* and *The Eve of St. Agnes*. For example,

"I set on my pacing steed
And nothing else all day long.
For sidelong would she bend, and sing
A fairy's song
She fed me roots of relish sweet
And honey wild and manna dew,
And sure in language she said
"I love thee true."

—*La Belle Dame Merci.*

In these lines from *La Belle Dame Sans Merci* we find Keats' love of romanticism similarly many a Stanza is full in St. Agnes.

If the romantic sense of the oneness of nature found its highest exponent in Shelley the Romantic sensibility to outward appearance reached in climax in Keats. For him life is a series of sensation, felt with keen acuteness. Records of light and touch and smell crowd every line of his work as not found in any other romantic poet. His ideal was passive contemplation rather than active mental exertion. He wrote to one of his friends 'O for a life sensation rather than of thoughts."

No Romantic poet has worshipped Beauty as much as Keats has done. He made Beauty his ideal.

"Beauty is truth, truth Beauty, that is all—
Ye know on earth and all ye need to know."

Like many romantic poets is master or crisp phraseology and pen-pictures "Closely allied to those imaginative phrases and perhaps more characteristics of Keats and peculiar to him are the short vivid pictures which may called his master-pieces of word-painting in which a few words he connects completely to furnish a picture which it is often of vast size. He is Bacon in poetry.

His poem *The Eve of St. Agnes Isabella and La Belle Dame Sans Merci* are romantic both in conception as well as in execution. All the romantic elements viz..............during spirit enduring love, faithfulness up to death, spirits of nobility and chivalry, bold adventures, weird and strange things and places, mysterious glimpses of fairy land are to be found in plently in these poems. Some of the Odes, *Ode to the Nightingale*, and *Ode to the Grecian Urn* have the touches of romance for example.

Charmed magic easements
Opening on the foams of perilous sea
In fairy land forlorn.

Keats Treatment of nature.

Keat's loved nature just for its own sake and for, "Glory and loveliness, which he everywhere found in it. There was nothing mystical in this love and Nature was never fraught for him, as for Wordsworth and Shelley, with spiritual message and meanings."

—*Hudson.*

Keat's loved and interpreted Nature more for her own sake and less for the sake of sympathy which the human soul comes to read into her with its own workings and aspirations.

Keat's soul has access to the external world of nature through all the senses viz., ears, nose, touch etc., while Milton was gifted with fine ear only. Wordsworth a clear vision.

Keats sees Beauty in all aspect of nature while Shelley beholds it from different views. He discovers Nature both as a preserver and destroyer. For Keats Beauty of art was nothing else then the Beauty of Nature.

'Keats' sympathy with nature is not of the reflective and ethical order drawing food for normal aspiration from the flower ot her meadows and moons, as the bees draws their honey. He does not philosophise upon the phenomenal around him. But with and intense and passionate simplicity holding as it were, his breath with wonder and delight, seeks to know Nature perfectly and to enjoy her fully with no ulterior end or other thought than to give her complete expression.........Her loves her purely for her own sake and paints her, not with the reason, but with the imagination......"

"Where Wordsworth spiritualises and Shelley intellectualise Nature. Keats in content to express her through the senses. The colour, the sound, touch, the pulsating music—there are the things that stir his depths. There is not a mood of earth he does not a love, not a season that will not cheer and inspire him. He peopled woods and glades with famous myths because to him as to the Greeks that was the natural way of exeressing his own mental attitude towards Nature." Leigh Hunt said of him. "He never beheld the oak tree without seeing the Dryad."

Keat's Pessimism.

Keats and Shelley did not have a happy life because of bad health and social and literary criticism that Stung them deep. There is a prominent note of pessimism in Shelley's poetry but not less in Keats. The poems of Keats are marked with a deep tone of melancholy and sadness. The idea of death oppresses him. His pessimism vividly reflects on the "Ode to the Nightingale" Just see :

Darkling I listen ; and for many a time
I have been half in love with easeful Death".

X X X

To take into the air may quiet breath
No more than ever seems it rich to die."

His beautiful Sonnet. *Why did I laugh to Sight*" closes with a pessimistic note :

"Yet would I on this very midnight cease
And the words gaudy ensign see in shreds
Verse, Fame and Beauty or intense indeed
But death intenser, Death is life's high weed.

On seeing the Elgin marbles Keats was moved by the same feelings. "Of God like hardships tell me, *I must die.*

Thus, Keats' poetry is punctuated with passimism. He tries to be hopeful and gay but the idea of death seems to have possessed him.

Among other qualities of Keats at a poet come his music love of narration, his diction, style and imaginery.

Keats' music as unsurpassed in English Lyric. The very opening stanza "Ode to Nightingale" is extremely musical Odes to Grecian Urn. To Psyche, To Autumn Overflow with such rich and melancholy strains as some great master evokes from the varying forces of an orchestra—ranging now high now low from earthly sweetness to Solemn Undertones.

According to Robert Bridges "Keats enjoys the very seat to poetic birth right in the wonderful felicity of phrasing. Keats writes like Shakespeare not actually surpasses but has a style of Shakespeare.

The Romantic qualities of Keat's Poetry

Keats is a classic in spirit, romantic in method

"English Romanticism", says Prof. Cazamina, attains in Keats the final stage of its progress." Keats grow to be a poet in the atmosphere of romanticism dominated by Words worth and Coleridge. He left their great influence and in the fervour of enthusism remarked, "Great spirits now on earth are no journeying." He traditions of the great romantic poets were carried forwards by Keats in his poetry and they reached their culminating points of his art. All the qualities that characterised romantic movement in poetry during the nineteenth century found a fitting place in his poetry. Let us now analyse the romantic qualities of Keat's poetry. Compare the figure of Autumn—

"And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook !
Or by a cedar-press with patient look.
Thou watchest the last oozings, hours by hours."

Or that of Cupid and Psyche with—

"Their arms embraced, and their pinions too,
Their trip, touch'd not, but had not bade adieu,
As I disjoin'd by soft-hinded slumber
And ready still past kisses to outnumber
At tender eye-dawn of aurorean love."

Or that of Saturn in *Hyperion*

'Upon the sudden ground,
His old right hand by lay neverless, listless, dead,
Unsceptred and his realmness eyes were claimed."

Undoubtedly, Keats in sensuous through and through. But his sympathies are broadened and his mind matured. In his Mature poems, there is an awakening intellect a spiritual passion. But it was not the mere worship of simple sensations that characterised has attitude to the external world. He senses were transfigured and their acutenees became so creative as to 'make the loveliness of the real world still lovelier. As a critic remarks; "Keats' mind is mainly sensuous by direct action, but themes also works by reflex action, passing from sensuousness into sentiment. Certainly, some of his work is merely extremely sensuous. (At the outset it should be noted the Keats was a classic in spirit and was considerable) : Keat's picture were influenced and inspired by hellenic way of life,but in execution and method he was a romantic. The themes of poems were taken from classical stories but their treatment and romantic. *Endymion*, *Lamia*, *Hyperion* are classical in story, but their treatment is romantic. Only the *Eve of St. Agnes*, *Isabella La Belle Dame Sans Meric* are romantic in subject-matters and romantic in execution.

A love for remote and far off places.—Romantic poets were not much interested in the actualities of their own times and the problems facing their society. They have a loved for the past and distant places where the shadows of the present could not cross. They roamed in the world of beauty, mystery and wonder. In this respect Keats was superb. He moved about in the 'Grecian world of classical beauty, in the Medieval world of romantic mystery and in the Elizabethen world of spacious vigour and energy. He wonders in the Grecian world of she symphs and shaggy satyrs, of Tritons and Naids riding ever blue sees and bacchanals with their noise and mirth and wild carousal. He roams in the Medieval world of romantic knights and fair slim damsels. And he roams in the Elizabethan taverns and wit and wine and women." (*Proof Sahney*)

Medievalism.—Romantic poets made excursions in the medieval world of mystery and enchantment. Coleridge created the world of medievalism in *christabel*, Keats like Coleridge, had a fascination for the world of medievalism. In *La Belle Dame Sans Merci* he enters the weird, medieval mystery and superstition and conjures up through vivid imagery the spirit of medieval romance and chivalry when knight-errantry was in vogue and the times were characterized by the spirit of nobility and chivalry, the strangel, the weird, the magical and the adventurous. The poem has thus the medieval setting and scenery. The hero of the poem belongs to the period of knights and demons, witches and fairies.

The romance and artistic glory of the medieval world are transfixed in *The Eve of St. Agnes*. Medieval atmosphere pervades the entire poem and is created by a wealth of suggestive touches ; the old legend—'And Madeline asleep in the lap of legends old, superstition reference to witche, ghosts and fairies. In The *Eve of St. Mark* the medieval atmospher is suggested with perfect consummation. Thus in these two poems we have the best of medievalism. In the *Eve of St. Mark*, we have the medieval beauty and spiritual symbolism of Church ritual ; in the *Eve of St. Agnes* external wealth of colour and picturesqueness that Scott found so fascinating in the Middle Ages.

Love of Beauty.—Romantic poets had a love for beauty and it was their mission in life to create beauty of all forms and kinds in their poetry. In this respect Keats was the greatest romanticist ; for his poetry was built on the foundation of beauty. Every line in his poetry carries, its noble freight of beauty. For Keats, the poet of beauty, 'A thing of beauty is a joy of ever'. He later on identifies beauty with truth, and in *Hyperion* he declarges—

> "For it is the external law.
> That first in beauty should be first in might".

It was Keats mission in life to love and create beauty. 'It is no small thing for Keat's says Matthew Arnold, "to have so leved the principal of Beauty as so perceive the necessary realization of beauty with truth, and of both with joy". Keats himself took pride in being the poet of beauty. "If I should die" he wrote. "I have left no immortal work behind me—nothing to make my friends proud of my memory. But I have loved the principal beauty in all things, and if I had time I would have to made myself remembered".

Love of Nature.—All romantic poets had love for Nature and Keats was as great a poet of Nature as Wordsworth of Shelley. He loved Nature for her own sake without finding mystical meaning like Wordsworth in the objects of nature. He was to mulous with joy at the presence of nature's loveliness and charm. There was not a mood of earth he did not love, not a season that did not cheer and inspire him. For him the poety of earth was never dead. He was in the glory in the fields. The humming of the bees the eight of the flower, the glitter of the sun seemed to make nature tremble. He has left behind wonderful description of the beauties of nature in all his *Odes and Poetry Endymion.*

Power of Imagination.—Romantic poets were endowed with imaginative faculty and in Keats the power of imagination was always at its height. Through his imagination he could recreate for his delight the old word of medieval romance, the world of Elizabethan romance, and the varied romance of beauty, love, chivalry and adventure. To him poetry was a world of the imagination only realm of enchantment where only those who might dwell who saw visions and dreamed visions—a land of voluptuous languor, where magic filled the air and life passed like a dream, measured only by the exquisiteness and the intensity of its delight.

Strange note of weird sadness.—Romanticism was nurtured in the soil of melancholy and weird sadness. In Keats' poetry the note of melancholy and sadness is struck at a hundred places. We hear it only in *La Belle Dame Sans Merci*, in the *Ode to* Nightingale. *Ode to Melancholy*, but also in poems dealing directly with Nature. The poet strikes this sad note of despair in lines—

"Where Beauty cannot keep ber lnstrous eyes
"Or new love pine at once beyond tomorrow."

In Indian Maid's lament in *Endymion* is particularly representative of this haunting note of sadness in Keat's romantic Poetry—

"To sorrow
I bade good morrow
And thought to leave her far away behind
But cheerly, cheerly,
She loves not dearly
She is constant to me, and so kind
I would deceive her
But ah ! she is so constant and so kind.

Love for fine phrase.—Romantic poets delighted in fine phrases and pictorial desriptions. Keats love for fine phrases and perfect phrases delighted him with a sense of intoxication. His poetry abounds in beautiful phrases and expressions in which to quote Bridges, all the reaching resources of language are concentrated on the point." Referring to the felicity of Keats' phrases Matthew Arnold remarked, "Shakespearean is not imitative indeed of Shakespeare, but Shakespearean he was in that rounded felicity of perfection of phrases of which Shakespeare is the great master." And akin to the imaginative phrases are the poet's masterpieces in word-painting, so exquisitedly beautiful and romantic in their colouring. How colourfully the poet paints his easement in *The Eve of St. Agnes* and how fine is his painting of Lamia—

> She was gordian shape of dazzling hue
> Vermilion spotted golden, greek and blue
> Striped like a zebra, freckled like a pard
> Eyed like a peacock, and all crimson barred.

Conclusion.— What does the Romanticism of Keats ultimately mean ? Many things : for instance, that historically he was partly in the tradition of the Elizabethans, of Shakespeare, Spenser, Chapman and other of the clan, emotional, decorative and exuberant in expression, partly that he was in the tradition to Tennyson and the pre-Raphaelites, or again it may mean that he possesses the gift of penetrating into and may mean that he possesses the gift of penetrating into and revealing certain aspects of the Middle Ages ! again that his whole nature thrilled with sensitiveness and with the gift of speech in the face of Nature or again that all that he describes is heightened in its appeal by the fresh charm and spell with which he invests it. In more general terms we may say that he was of that order of minds to whom analysing logical discoursing mean nothing ; sense passion and imagination are the avenues by which minds attain to truth."

(*Young*)

Keats as a poet of Nature.

Keats was a great lover of nature. His sympathy with nature is not of the reflective and ethical kind, drawing food for moral aspirations from the flower, meadows and moors. There was nothing spiritual or maystical in his felling for it. He had little sense of those unseen realities which speak to the contemplative soul out of the external show of things. He was a sensuous lover of nature's beauty just for its own sake. If we miss in his nature poetry that religious element, which is a marked feature of the poetry Wordsworth and Shelley we must remember ,that this is Keat's lover for nature that was simple and direct, and he only cared "for the poetry of earth that was never dead' ; Hayden, therefore, rightly pointed out. "He was in his glory in the fields. The humming of the bees the sight of the flower, the gitter of the sun, seemed to make his nature tremble."

Keats shows wonderful sensitiveness in his treatment of the subject of nature. His soul has access to the external world of nature through all the tenses, *viz.*, eyes, ears, nose, touch etc. While

Milton was gifted with a fine ear only and Wordsworth with clear vision.

Added to the delicate sensitiveness in his sympathy with the objects of nature is that he completely identifies his existence with that of things observed. Keats describes his sympathy with natural object in these word. "The setting sun will always set me to right or if a sparrow come before my window. I take part in its existence, "and pick about the gravel."

Another element in his treatment of Nature is the joy that he feels in the life of nature. In this respect he is akin to Wordsworth, but he goes a step further, and out of joy lapses into his feelings of sadness. How beautifully Keats combines the feelings of ioy and sadness at the same time is seen in the following lines :—

"But I saw
Too far into the sea.........
But I saw too distinct into the core
Of an eternal fierce destruction
And so from happiness. I far was gone :
Still am I sick of it

Keats identified the highest work of art with nature. To him art and nature give the same sort of enjoyment.

Beauty of art for him was nothing else than the beauty of nature which had passed through the brain of artist and had taken the form of a work of art. Nature was herself a poetry book to Keats. He wrote.

"In the calm grandeur of a sober line.
We see the waving of the mountain pine,
And when a tale is beautifully said
We feel the safety of a hawthorn glade."

Keats took like Wordsworth had on place, for *Meddling intellect*" in the scheme of things. He also believed in coming to nature with a heart that watches and receives. The meassage of this ; true is :

"O fret not after knowledge. I have none.
And yet in my song comes nature with the warmith
O fret not after knowledge, I have none
And yet the evening listens."

Keats conceived that the relation of humanity and nature is one of sympathy, and intimate relationship. It is the realization of close bound of relationship between nature and man which enables him to endow the figures of the reaper, the gleaner and the maiden at the cider press with the whole spirit of Autumn.

Such is the Keat's treatment of nature, and though not so great a poet of nature as Wordsworth yet he is greater than him in many respects.

Some Critical Estimates

(1)

As a poet of Beauty.

The truth is that "the yearning passion for the beautiful which was with Keats, as he himself truly says, the master-passion is not a passion of sensuous and sentimental poet. It is an intellectual and spirit ual poet. It is an intellectual and spiritual passion. It is connected and made one," as Keat declares that. in his case. "It was with the ambition of the intellect'. It is as he again says, the mighty *abstract idea* of Beauty in all things. And in his last days Keats wrote I should die, I have left immortal work behind me—nothing to make my friends proud of my memory *of but I have loved the principle of beauty in all things*, and if I had time I would have made myself remembered." He has made himself remembered as a merely senuous poet could be, and he has done it by having 'loved the principle of beauty in all things.'

For to see things in their beauty is to see things in their truth, and Keats it. "What the imagination seizes as Beauty must be Truth. He says in prose ; and in immortal verse he has said the same thing—

'Beauty is truth, truth is beauty—that is all
Ye know on earth, and all ye need to know.'

No, it is not, all but it is true, deeply true, and we have deep need to know it. And with beauty goes not only truth, joy goes with her also ; and his took Keats saw and said, as in the famous first line of the *Endymion* it stands—

'A thing of beauty is a joy for ever'.

It is no small thing to have loved the principle of beauty as to perceive the necessary relation of beauty with truth, and of both with joy. Keats was a great spirit, and courts for more then many, even of the admirers suppose, because this just and high conception make itself clear to him."

—*Matthew Arnold.*

(2)

Keats Sensuousness :—

Sensuonsness has been frequently described as the paramount bias of Keat's poetic genius. This is in large measure unassailably true. He is a man of perception rather than of contemplation or speculations. Perception was with percetible things, perceptible things must be objects of sense, must *ipso facto* be of mind of the sensuous order. But the mind which is mainly sensuous by direct action may also work by reflex action and pass from sensuousness into the sentiment. It can not be fairly be denied that Keats continually did thus : it had direct oaction potently, and reflex action amply. He saw so far and so keenly into the sensuous as to be penet trated with the sentiment which do healthy and large nature, is its separable outcome. We might say that if the sensuous was his atmosphere the breathing apparatus with which he respired was his sentiment. In his best work—for instance in all the great odes—the two things are so intimately combined that the reader can only savour the sensuous nucleus through the sentiment its medium or vehicle. One of the most compedious and elegant phrases in which the genius of Keats has been defined is that of Leight Hunt. "He never beheld an oak tree without seeing the Dryad." In immediate meaning. Hunt glances there at the mythical sympathy or personifying imagination of the poet ; but if we accept the phrase as applying to the sensuous object painting along with its idea, aroma or suggestion in his finest work' we shall find it full of right sight significance.

By his early death he was doomed to be the poet of youthfulness ; by being the poet of youthfulness he privileged to become and to remain enduringly the poet of rapt expection ; and passionate delight.

—*Rossetti.*

(3)

His odes :

Within the limits of that work must we look of the course or the genuine credentials of his fame ; and highest among them we must state his unequalled and unrivalled odes. Of these perhaps the two nearest to absolute perfection, to the triumphant achievement and accomplishment of the very utmost beauty possible to human words may be that most radiant, fervent ; and musical is that to a Nightingale, the most pictorial and perhaps the tenderest in its ardour of passionate fancy is that to phyche ; the subtlest in swiftness of thought and feeling is that on Melancholy. *Greater lyrical poetry world may have than any that is in these ; lovelier it surely has never seen nor even can it possibly see.* From the divine fragment of an unfinished *Ode to Main* we can but guess that if completed it could have been worthy of a place beside the highest. The remaining lyrics have many beauties about them but none perhaps can be called throughly beautiful. He has certainly left us one perfect sonnet of the rank, and as certainly he has lifted us but one.

—*Swinburne*

(4)

Keats power of Imaginative phrase and Word painting.

In these detached criticisms many of the main qualities of Keats' poetry have been incidentially brought out ; there is one as yet unmentioned which claims the first place in general description, and that is the very seal of the poetic birthright, the highest gift of all in poetry, that which sets poetry above the other arts ; I mean the *power of concentrating all the far-reaching resources of* *language on one point, so that a single and apparently effortles expression rejoices the aesthtic imagination at the moment when it is must expectant and exacting and at the same time astonishes the intellect with a new aspect of truth.* This is only found in the greatest poets and is rate in them ; *it is no doubt for the possession of this power that Keats has been often likened to Shakespeare and very justly,* for Shakespeare is all poets the greates master of it, the difference between them here is that Keat's intellect does not supply the second factor in the proportion or degree that Shakespeare does ; indeed it is chiefly when he is dealing with material and sensuous subject that his poems afford illustrations ; but there are, as far they go not only like Shakespeare but often as good as Shakespeare when he happens to confining himself to the same limited field.

Closely allied to these imaginative phrases, and perhaps more characteristic of Keats and peculiar to him, are the short vivid pictures which map be called his master pieces of word-painting in which with a few words he contrives completely to furnish a picture which is often of vest size. Good examples of this sestet of the Leander, that last four lines of *Chapman's Homer ?* the passage beginning *Golden his Har in Hyperion is 371* ; and to quote one from *Endymion*—

> "The woes of Troy, towers, something o'er their blaze.
> Stiff holden shieds, far piercing spears, keen blades
> Struggling, and blood and shricks."

For wealth in such rare strockes of descriptive imagination, Keat's poetry must always take the first rank : it is his imaginative quality of phrases which sets him more than any other poet of ime in creative antagonism to the eighteen century writers.

—*Robet Bridges.*

(5)

is Powerful Poetic Genius.

The poetry of Keats exhibits the progressive efforts of a man f powerful genius to create for his imagination and ideal atmosere unaffected by the social influences of his age, by conceiving ternal Nature in the mythological spirit of pagan times, and by ving expression, material words to the ideas. so conceived in a anner resembling the art of those who imitate external object by eans of form and colour. His dominant qualities as a poet are notional sensibilities swayed by a voluptuous perception of beauty natural things, and a brilliant fancy which enabled him readly abstract ideal forms from objects presented to his eyes. Historilly, the interest of his career lies in three consecutive stages : the st of which shows his gradually passing out of the mood of philophical-Nature worship and the introspective of Wordsworth into e mythological methods proper to Greek polytheisus, the second throws light upon the manner in which the classical Renaissance, on its purely literary side, is related to his movement of Romantic art while the third is the period of matured artistic accomplishment, when Keats had discovered by experience the limits within which his genious could with freedom, move.

—*Courthope.*

(6)

Keat's Influence :

It is impossible not to recognize that Keats has been th master spirit in the evaluation of victorian poetry. Both Tennyso and Browning having in childhood been enchained by Byron, a then in adolescence by Shelley, reached manhood only to transf their allegiance to Keats whose influence of English poetry sin 1830 has not been less universal than of Byron on the literature o the continent. His facilities are exactly of a kind to stimulate a youthful poet to emulsion, and in spite of what he owes to italia —to whom he went precisely as Chaucer did to grain richness o poetical texture—the speech of Keats has a true British racin No poet, save Shakespeare himself is more English than Keats : no presents to us in the harmony of his verse, his personal characte his latters and his general tradition, a figure more completely attra tive, not better calculated to fire the dreams of generous successor

—*Edmund Gos*

(7)

Keats As a Poet of Nature :

Keat's poety is the most fragrant flower of English Naturalis Before he appeared, this Naturalism had a period of vigoro growth. Its active principle had been evolved by Wordsworth, wh developed it so methodically that he divided his poem into groups corresponding to the different period of human life and differe faculties of the soud Coleridge provided it with support of a philo sophy of fature which had a strong resemblance to Schellings. I Scott it assumes the highly successful form of a study of me manners' and scenery, inspired by patriotism, by interest in history and by a wonderful apprehension of the significance of the ra Both in Moore Keats it takes the form of the perceptions o beings whose sensitiveness to impression of the beauty of the exter World makes that of the average human being seem blunt and du But the sensuousness of Moore's poetry, which reveals itself artis cally in his warm, bright colouring in confined to the erotic domai and is of a light and playful character. Keats' is full-blooded. serio sensuousness, by no means especially erotic but all embracing, an in this comprehensiveness is one of the most admirable develo ments of English Naturalism. This Naturalis led Wordsworth in one extreme which has already been referred to : Keats let it into different and more poetical one.

—*George Bran*

(8)

eats as a pure Artist : His detachment :

Keats was more of the artist than any of his English brother oets. He troubled himself less about principles than any of them. here is no groundwork of patriotism in his poetry as there is in ott's and Moore's or message of liberty, as is Shelley's and ron's ; it is pure art owing its origin to nothing but the power of imagination. It was one of his favourite sayings that the poet uld have no principles, no morality, no self why ? Because the poet enjoys both light and shade—has as much delight in con-ing an Iago as an Imogen. All poets who have forgotten them-es in them of their flights of fancy, when engaged in production, he best of their ability banisaed their private peculiarities and erences. Few have managed to make such a clean sweeps as ts of their personal hopes and ethusiasm, and principles. His y was as one of his admires has said, *A painters studio with very in its besides the easel.*

Keat's poetical indifference to theories and principles was ever, in itself a theory and a principle—was the philosophy ch has its foundation in poetic worship of nature. To the istent pantheistic poet all forms, all shapes, all expression of life rth, when engage the imagination ; are precious, and all equally ious. Keats as a poet recognises no truth of the kind that means ovement or exclusion ; but he has almost a religious faith in ination as the source of truth. In one of his letters he expressed elf thus—"I am certain of nothing but of the holiness of 's affections, and the truth of imagination. What the Imagina-eizes as Beauty must be Truth, whether it exised before or not I have the same idea of all our passions as of Love ; they are their subtime, creative of essential beauty.........The imagina-ay by compared to Adam's dream : be awoke and found th arrived at with consecutive reasoning, and concludes n exclamation which is key to the of whole his poetry—er, it may be, O for a life of sensations rather than of hts."

—*George Brandes.*

* *

ON FIRST LOOKING INTO CHAPMANS HOMER

(*John Keats*)

Introduction to the Poem.

On First Looking into Chapman's Homer is a fine sonnet the Italian or Miltonic pattern. Keats had been reading Chapma Homer in the company of one of his friends named Charles Co Clarke. One night they set up lale reading the book and Keats him this sonnet next morning.

George Chapman (1559-1634) translated into English Ho *Illiad* and *odyessy* in verse. Keats, who was ignorant of G language, came to know the mightly kingdom of Homeric poetry this translation for the first time. To his highly imaginative it was a grand revelation, almost like the discovery of a new sta an unknown land.

This sonnet was published in 1816.

Main points in the poem.

(1) Keats says that he had gone through the words of poet of Europe. But he could not read Homer, the great point of Greece.

(2) On many an occassion he listened to very graphic interesting account of Homer's greatness as a poet. But his igno of the Greek language stood in his way and he could not rea famous work.

(3) He read translation of his great works alone by an E bethan post Chapman. On relating thus through his work experienced new thrill of joy in his heart.

(4) His delight was as great as of that astronomer, wh covers a new star or like Cortez, the explorer, who discovered a coast in the Pacific. His joyin was unbounded.

Substance of the Sonnet.

Keats had read the works of many poets of Europe, b could not read the works of. Homer because he was ignor Greek. His first opportunity to have a peep into the gre of Homer's work came when he read the translation of Ho great epics by the Elizabethan poet Chapman. After reading man's translation of Homer he experienced a new joy. He something new which he had no knowledge so far. His that time was as great as of the astronomer on the discovery new planet, or like the delight of Cortez, the explorer, who dis ed a new coas in the Pacific.

कीट्स ने यूरोप के सभी प्रसिद्ध कवियों की रचनाओं का विस्तृत अध्ययन किया परन्तु होमर की रचनाओं को न पढ़ सका। यूँ तो उसने रचनाओं की बहुत प्रशंसा सुनी परन्तु ग्रीक भाषा से अनभिज्ञ होने के कार अध्ययन न कर सका। उसको यह भी विदित था कि यूनान का अंधा कवि

र्वश्रेष्ठ कलाकार है । उसकी भाषा न जानने के कारण उसको हर बार अपना मन मार कर रह जाना पड़ता था सौभाग्यवश उसकी एलिजाबेथ के समय के नेक कवि जार्ज चैपमैन द्वारा होमर के काव्य के अंग्रेजी अनुवाद की एक प्रति मिल गई जिसको पढ़कर कीट्स बहुत प्रसन्न हुआ । उसे कई ऐसी नवीन बातों का अनुभव हुआ जिसका कि उसे ज्ञान न था । उस समय उसके आनन्द की सीमा न थी । उसको ऐसा प्रतीत हो रहा था कि मानो किसी ज्योतिषी को एक नवीन ग्रह दिखाई दे गया हो या एक पृथ्वी की प्रसिद्ध खोज करने वाले श्री कोरटेज को प्रशान्त महासागर में नवीन प्रदेश का पता लग गया हो ।

ON FIRST LOOKING INTO CHAPMAN'S HOMER

(*John Keats*)

[Note. *Published in 1816. It was inspired by his study of English translation of Homer's Illiad and Odyessy by George Chapman.]*

Much have I travelle'd in the realms of gold
And many goodly states and Kingdom seen ;
Round many western islands have I been
Which bards in fealty to Appollo hold.
✓Oft of one wide expanse had I been told .
That deep-brow'd Homer ruled at his demense ; ✓ 5
Yet did I never breathe its pure serene
✓ Till I heard Chapman speak out lound and bold ; ✓
Then felt I like some watcher of the skies
When a new planet swims in to his ked ;
Or like stout Cortez, when with eagle eyes
He stared at the Pacific—and all his men 87
Look'd at each other with a wild suntise—
Silent, upon a peack in Darien. ✓

Note.—The poet makes use of a metaphor. He compares imself to a traveller—travelling with reading and works of poets ith kingdoms.

Paraphrase Line 1–8.—The poet had travelled far and wide nto the beautiful kingdoms in the Empire of Poetry over which Appollo, the God of Poetry, ruled. He had enjoyed the beauty of these kingdoms of poetry and had heard rumours of. Homer's rich kingdom but he could not go through it till he read his works translated into English by Chapman.

भावार्थ—कीट्स ने यह कल्पना की है कि वह यात्री बनकर कवित्व रूपी सुनहरे संसार का भ्रमण कर रहा है । उसने कई सुनहरे प्रदेशों को पर्यटन किया जहाँ कविराज राज्य करते थे और यूनान में माने जाने वाले काव्य के देवता अपोलो की वन्दना होती थी । पर्यटन ही में उसे सूचना मिली कि महाकवि होमर भी अपने प्रदेश में बड़ी प्रतिभा से राज्य कर रहा है, परन्तु वह उसके राज्य में प्रवेश न कर सका क्योंकि उसके पास ग्रीक भाषा का पासपोर्ट न था और वह उसके प्रदेश में तब तक न जा सका जब तक कि उसको अपने देशवासी एक कवि, जिसका नाम चैप-

मैन था, उसके द्वारा होमर के महाकाव्यों का अनुवाद अंग्रेजी भाषा में पढ़ने को मिल सका।

Paraphrase Line 9—14. On reading Chapman's translation into English of Homer's Illiad and Odyessy Keat's joy was as great as of an astronomer on discovering a new planet like that of the brave navigator Cortez who discovered the Pacific coast standing upon a prominent rock. The discovery of this coast was so unexpected that sailors began to lock at each other in utter amazement and began to guess as to in which part of the world were they.

भावार्थ—चैपमैन द्वारा अंग्रेजी में किये गये होमर के महाकाव्यों के अनुवाद को पढ़कर कीट्स को अनन्त हर्ष हुआ। उसका आनन्द ठीक उसी प्रकार का जैसा कि एक ज्योतिषी का नये ग्रह को अकस्मात् देखने पर होता है या जैसा कि बहादुर कोटेरज को प्रशान्त महासागर के प्रदेश को अकस्मात् पाने पर हुआ होगा जिसको कि उसने एक बहुत ऊँची चट्टान पर चढ़ कर देखा था और जिसको देख कर उसके नाविक साथी भौंचक्के से एक दूसरे की शक्ल देखते थे कि यह संसार का कौन-सा भाग है ?

NOTES, EXPLANATIONS, ALLUSIONS ETC.

Lines 1 to 4

Gist.—The poet had travelled far and wide into the beautiful Kingdom in the Empire of poetry over which Appollo, the Greek God of poetry, ruled.

Notes

Line 1. Keats himself. **Realms—Kingdoms. Of gold**—of great riches—here of great thoughts. **Realms of gold**—Divested of metaphor (रूपकालंकार को हटाकर) it means the rich kingdom of poetry.

Explanation. **Much have I............of gold**—Keats says that he has extensively read high class works of poetry of renowned poets of Europe.

Line 2. **Goodly states**—beautiful kingdoms of the great poets in this line metaphor continues. Here the poet compares the great works of European poetry with the rich and beautiful kindoms and poets with kings.

Line 3. **Explanation round many..........have I been**—the Poet claims to have visited (read) many islands (works of poetry of great European poets) Here Keats compares himself to a traveller; western isles to European poets whose poems are compared to islands in the sea of poetry. Probably by isles he means great poets Dante. Virgil, Spencer etc.

Line 4. **Bards**—poet. **In fealty**—in loyalty. **Appollo**—the god of poetry in Greek mythology. He is sun god.

Explanation.—Which bards...........Appollo hold—Appollo is the God of poetry in Greek mythology (पुराण) and so Keats emagines that all poets (kings) pay homage (fealty) to Him just as princes pay tribute to their Emperor. The empire of poetry has small kingdom which are ruled by poets but all the kingdom (*i.e.*, Empire of poetry) is ruled by the Greek God of poetry—Appollo.

Explain with reference to the context. Stanza 1, lines 1-4

Much have I travell'd..............fealty Appollo hold."

These lines are the opening lines are the popular sonnet, "On First Looking into Chapman's Homer" by John Keats. Keats was ignorant of the Greek language and, therefore, he could't read the great Greek poet Homer. In these lines he tells about his extensive greading of the European poets. He compares himself with a traveller and poetry of different poet to kingdoms.

That he had travelled (read) far and wide (extensively) into the kingdoms in the empire of poetry which were ruled over by the Great poet of Europe and who in their turn worship and pay homage to the Greek God of poetry—Appollo. Appollo collectively rules over all the kingdoms of poetry. Poets here are regarded as princes who pay tribute to the Emperor Appollo.

भावार्थ — कीट्स ने यह कल्पना की उसने यात्री बनकर कवित्व के सुनहरे संसार का भ्रमण किया। उसने कई सुनहरे प्रदेशों का पर्यटन किया जहाँ कवि-रूपी राजा राज्य करते थे और जहाँ यूनान में माने जाने वाले काव्य के देवता अपोलो की वन्दना होती थी। दूसरे शब्दों में कवि कीट्स ने बड़े-बड़े कवियों की रचनायें पढ़ीं जैसी दान्ते, वर्जिल, स्पेन्सर आदि और उसके द्वारा बहुत-सी नई बातों का ज्ञान उपार्जन किया और उसके अध्ययन से उसकी कल्पना-शक्ति भी प्रखर हुई।

Lines 5—8

Gist—During his study of European Poetry he heard rumours of Hamlet's rich poetry which he could not read the want of knowledge of Greek language till he read his works translated into English by Chapman.

Notes

Line 5—8. **Oft** —Often. **One wide expanse** —a large kingdom. **Had I been told** —Keats came across many reference to Homer and his work in the works of other poets and many a man spoke volumes about the rich qualities of Homer's poetry. Thus, he had heard great praises of Homer's poetry.

The deep brow'd Homer—The great Greek poet Homer is painted and described as having broad majestic brows and forehead, indicating his great mind and imagination. Deep brows are associated with profound thought and intellect.

As his demense—as his province or kingdom, the metaphor of Empire of poetry continue. **Yet**—though he heard of Homer but he had not read his works. Thus, he was very eager to read him.

Explanation Breach............Serene—Keats say that he had opportunity of inhaling majestic, serene sublime and cloudless atmosphere of the kingdom of poetry of Homer. The poet continues the metaphor of visiting (reading) the realism of gold (*i. e.*, rich and great poetry). He had enjoyed the works (kingdom of other poets' as it were, but not that of the poetic kingdom of Homer. Homer's poetry had calmness majesty and sublimity.

Till heard Chapman......................speak out loud and bold. Chapman's translation of Homer is regarded as the standard translation of Homer. Pope's and Drydens translation of Homer cannot stand on the same level as Chapman's translation of Homer's works speaking of Chapman's styles Charles Lamb says :

Chapman pours in the same breath the most just and natural and the most violent and forced expression. In brief Chapman's style is as grand and majestic as Homer' poetry. Hence Keats calls it as loud and bold.'

Till heard.........out—Until I read the translation of Homer Chapman. **Loud and bold**—the hexametrical lines which Chapman used it his translation of Homer's works of poetry.

Chapman—George Chapman (1555-1634) was both a poet and dramatist of Shakespeare's Age. He translated Homer's Illiad and Odyessy in verse. Keats, who did not know any Greek came to discover the mighty realm of Homeric poetry in this translation for the first time. To his highly imaginative mind it was a grand revolution, almost like the discovery of a new star or of on the unknown land.

Explain with reference to the context. Stanza 2, Lines 5 to 8.

(V. Imp).

"Oft of one wide expanse...........loud and bold."

These lines appear in Keats famous sonnet. On first Looking into Chapman's Homer." These lines exhibit Keat's love for the poetry of Homer whose works were translated into English by George Chapman—as Elizabethan dramatist and poet. Here the poet imagines himself as a traveller who has travelled far and wide in the stately kingdoms of poetry of great poets in quest of poetic beauty. He has seen many poetic kingdoms where poets are rulers and where they are ruling with all splendour and grandeur paying homage to Appollo—the Greek God of poetry. He had heard people talking about a certain very rich poetic kingdom where Homer, the greatest of Greek notes, was enjoying with all poetic beauty and sublimity. But unfortunately due to the ignorance of the Greek language he could not inhale (read) the calm, pure and serene atmosphere of the kingdom of Homer. He could know something about his grand and great poetry when he read Chapman's translation of his great epics. *Illiad and Odyessy*. Chapman's translation was hold and fine Keats enjoyed Homer though Chapman.

Notes. Chapman—George Chapman (1555-1634) an Elizabethan poet and dramatist.

भावार्थ—कवि कीट्स ने अनेकों कवियों के काव्य रूपी देशों में भ्रमण किया है और वहाँ लोगों ने उनके सामने कवि सम्राट, होमर की कविता की बड़ी प्रशंसा की। उनको उस देश में जाने की भी बड़ी लालसा होने लगी। लोगों ने बताया कि उसका काव्य रूपी साम्राज्य बड़ा ही सुन्दर है। वहाँ का सौन्दर्य शोभा व सुषमा अनुपम है। परन्तु ग्रीक भाषा से अनभिज्ञ होने के कारण वह उसके प्रदेश तक नहीं पहुँच सका अर्थात् उसके काव्य का रसास्वादन न कर सका। यह अड़चन भी चैपमैन का होमर के महाकाव्यों का अंग्रेजी अनुवाद मिलने पर दूर हो गई और होमर के महाकाव्यों को पढ़कर उसको अपरिमित आनन्द का अनुभव हुआ। उसने उसकी काव्य की प्रतिभा, योग्यता व काव्य प्रगल्भता का अच्छी प्रकार से स्वाद किया।

Then—after going through Chapman's translation of Homer. **Watches of the—Skies.** astronomer. **Swims**—crosses **Ken**—sight; vision. **Swims into his Ken**—when no astronomer suddenly sees a new planet or a star, his joy knows no bounds. **Stout**—strong, Cortez-navigator or explorer. Here reference is the brave explorer who is said to have discovered the pacific coast. But the discoverer of the Pacific was Balboa who discovered the Pacific on September 25, 1513. He was a Spanish navigator. He took Possession of the Pacific sea for the kings of Spain in 1513 **with eagle eyes**—keen and penetrating eyes, like those of the eagle which sees things from a very great height and distance. A very good simile **Stared at the pacific**—discovered the coast of the Pacific for the first time in the history of exploration. **And all his men**—all the persons in the group of Cortez. **Looked at the** explorers looked at each other in a mood of expectation, excitment and wonder, questioning each other and conjecturing as is what it was that they saw. The poet wants to cover the ideas that discovery was so sudden and unexpected that the sailors could not make out what portion of the world it was that they had come upon—**dumb. Silent**—tonguetied. **Saw all** wonder at the discovery of the Pacific coast made the sailors speechless, they stood dump founded. **Peak in Darien**—standing upon a Prominent rook or elevated position in the Ishthumus of Panama which was once called Darien. It is now the name of a district of Panama.

Explanation with reference to the context. Lines 9—14.

"Then felt like some.. ………………a peak in Darien."

(Most Imp. Expected)

In these line taken from his sonnet. "On First Looking into Chapman's Homer" Keats gives us a picture of his unbounded joy which the experienced in reading Chapman's Homer. His joy and wonder at that time was like that of the astronomer who is patiently watching the sky and suddenly notices a new planet or star flashing before his eyes. He was thrilled with joy and wonder like Cortez or Balboa and his companion sailors when they beheld (saw) the Pacific coast standing upon a high and prominent rook in the Isthumus of Panama, which was once called Darien. They looked at each other and wondered as to what land they have come.

Note. Cortez—a famous Spanish explorer. But Cortez did not discover the Pacific cost. Here Keats has committed a mistake of history. It was Balboa who discovered it.

भावार्थ—कवि का कहना है चैपमैन ने होमर के महाकाव्यों के अनुवाद का अध्ययन करते समय उसको वह अलौकिक आनन्द आया जो कि एक नक्षत्र विशेषज्ञ को जो कि आकाश की ओर देख रहा हो और उसको अकस्मात् एक नवीन ग्रह दिखाई दे जाये या उसको (कवि को) उतना ही आश्चर्य और आनन्द हुआ जैसा कि भू-खोजक कोरटेज और उसके साथियों को प्रशान्त महासागर के तट को अकस्मात् पाने पर हुआ था जब कि कोरटेज की गिद्ध जैसी तीक्षण आँखों ने जब कि वह एक ऊँची चट्टान पर खड़ा देख रहा था; प्रशान्त महासागर के तट को देखा। उसके साथी एक दूसरे की तरफ भौंचक्के होकर देखने लगे कि आखिर वह विश्व (धरती) के किस भाग पर आ पहुँचे हैं। इस चट्टान को 'जलडमरूमध्य पनामा' कहते थे।

GENERAL QUESTIONS AND ANSWERS

Q. 1. Write a detailed critical appreciation "On First Looking into Chapman's Former". *(Imp.)*

Ans. "On First Looking into Chapman's Homer" by John Keats, the renowned romantic poet of England is one of the finest sonnets in English poetry. It was published in 1816.

In this sonnet Keats' love of poetry is revealed and his great regard for the poets of Europe whose works he calls realms of gold, Just mark :

> "Much I have travelled in the realms of gold
> And man a good by states and kingdom seen."

This sonnet is considered by critics as one of the most poetic in form, in thought, imagery and emotional effect.

This sonnet is a testimony to the fact that Keats was essentially a poet of Hellinism. Shelley had rightly called him *a Greek*. Other have called him *an Elizabethan* living in the nineteenth century. To call him only a Greek or only an Elizabethan is to state half truth. He was both as is evident from the study of this sonnet. The way in which he loved Homer and his works show that he was Greek. Just mark his restless eagerness for Homer's works :

Oft of one wide expanse had I been told
That deep brow'd Homer ruled as his demesne
Yet did I never to breathe its pure serene
Till I heard Chapman speak out loud and bold.

The moment we come to the line. "*Till I heard Chapman speak eak out told and bold*" we know about Keats love for the Elizabethans. Chapman's translation of Homer was really prase worthy. No doubt Keat's was a great lover of the Greeks but at the same time he was equally interested in Elizabethan poetry and he has paid a rich tribute to Chapman—an Elizabethan in the following line :

"Till, I heard Chapman speak out land and bold."

Thus Keats was both a Greek and Elizabethan. Keat's love and admiration for Homer was greater but for Elizabethans no less; just in Spenser's *Faerie Queen* was his first source of inspiration in the study of legends. Similarly, Chapman's Homer became is second source, and he was deeply indebted to Spenser as to Chapman for the poetic inspiration and indebtedness to great matters like Homer.

Another beauty of this poem is imagery. Keats sustains throughout the metaphor of the traveller and the explorer in search of gold in the word of poetry. Just mark the peak of his imageary.

"*Then felt I like some watcher of the skies*
When a new planet swims into his hen."

Keats' joy at the discovery of richness in Homer's poetry was like the joy of an explorer who discovered a new land or of an astronomer who discovered a new planet. How natural is the comparison and haw natural is expression.

The picture of "his travels" that he presents before us and his taking us off the hundium world of reality to the land of imagination reveal to us his love of romanticism. In this poem Keats' fancy roams freely where it wills.

In *La Belle Dame Sans Merci* the quest for beauty and wisdom ends in a tragedy but in *Chapman's Homer* it ends in a conquest of the Empire of Gold because henceforth his poems are with the world of the mythology of the Greeks as Homer embodies it in his great epics.

Q. 2. Explain with reference to the context of following :—

(i) "Of one wide expanse..........speak out loud and bold."
(V. Imp.)

(ii) Then felt I some watcher..............Peak in Darien."
(Most Imp. Expected)

Ans. For explanation please read Notes.

Ode to Nightingale

(*John Keat's*)

[**Note**—*Published in 1820 written in 1819 at 'Wentworth place' Hampstead where the poet was staying with his friend Brown. See Introduction for details*].

(1)

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains,
One minute past, and Lethe wards had sunk ;
'Tis not through envy of thy happy lot,
But being to happy in thine happiness,—
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechan green, end shadows numberless,
Singest of summer in full throated case.

(2)

O for a draught of vintage ! that hath been
Cool'd a long age in the deap delved earth.
Tasting of Flora and the country geen.
Dance and Provencal song and sunburnt mirth !
O for a beaker full of the warm South.
Full of the true, the blashful Hippocerene
With headed bubbles winking at the brim,
And purple-stained mouth ;
That I might drink, and leave the world unseen,
And with the fade away into the forest dim.

(3)

Fade far away dissolve, and quiet forget
What thou among the leves hast never known,
The weariness, the fever and the fret
Here, where men sit and hear each other groan ;
Where palsy shakes a few, sad, last grey hairs,
Where youth grows pale, and spectre, thin, and dies ;
97 Where but to think is to be full of sorrow
And leaden even despairs ;
Where Beauty cannot keep her lustrous eyes.
Or new love pine at them beyond tomorrow.

(4)

Away ! away for I will fly to thee
97 Not charioted by Bacchos and his pards ;

But on the viewless wings of Poesy
Though the dull brain perplexes and retards :
Already with thee ! tender is the night,
And happy the Queen-moon is on her throne
Cluster'd around by all her starry Fays ;
But here there is no light,
Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways.

(5)

I cannot see what flowers are at my feet.
Nor what soft insense hangs upon the boughs.
But, in embalmed drakness, guess each sweet
Where with the seasonable month endows
The grass, thicket, and the fruit-tree wild ;
White hawthorn, and the passoral eglantine ;
Fast-fading violets cover'd up in leaves :
And mind-May's eldest child
The coming musk-rose, full of dowy wine ;
The murmurous haunt of flies on summer eves.

(6)

Darking I listen : and for many a time
२७ I have been half in love with easeful Death.
Call'd him soft names in many a mus'd rhyme.
To take into the air my quiet breath ;
How more than ever seems it rich to die ;
So cease upon, the midnight with no pain,
While thou are pauring forth the soul abroad
In such an ectasy !
Still wouldst thou sing, and I have ears in vain—
To thy high requiem become a sad.

(7)

Thou wast no born for death, immortal Bird !
No hungry generations tread thee down !
The voice I hear this passing night was heard
In ancient days by emperor and clown ;
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when ; sick for home,
She stood in tears amid the alien corn ;
The same that oft-rimes hath
Charm'd magic casemants, opening on the foam
Of perlious seas, in faery lands forlorn,

(8)

Forlorn ! the very word is like a bell
To toll me back from three to my sole self !
3/12-77 Adieu ! thy fancy cannot cheat so well
As she is famed to do, deceiving elf,

Adieu ! adieu ! the plantive anthem fades
Past the near meadow, over the still stream
Up the hill-side : and its purried deep.
In the next valley-glades ;
Was it a vision, or a walking dream ?
Fled is that musict ; do I wake or sleep ?

INTRODUTION TO THE POEM

Date of Composition

"The Ode To A Nightingale" was composed in the spring of 1819 and published for the first time in the July, number of the *Annals of the Fine Arts* of the some year.

Its Occasion and Origin

The poem was inspired by the song of a nightingale which the poet was hearing in the garden of his friend Browu to whom he had a paid a visit in 1819. The sweet melody of nightingale singing with full throated ease sent the poet in rapture and he penned down the poem in that estatic mood of creativeness. After finishing the poem Keats came back to the room where he was putting up and thrust the hurriedly scrubbled lines is the drawer of his desk. After that he went to sleep. Next moring when Keats woke up and Brown came to greet him, the drawer was opened and from it were taken out the pages that Keat's has written in the night on the nightingale. Brown read the poem and was immensely pleased with Keat's efforts. He advised the poet to recast it and add touches and re-touches to the poem according to its artistic and poetic needs. Keats acted according to the advice of his friend and in a few days he introduced necessary changes and brought the hurriedly scrubbled poem of the night into its present exquisite form of loveliness. The poem as it stands is a fervent expression of Keats's feeling up in his heart as he heard the melodious song of the nightingale. The stamp of a deliberate and skilled craftsman is visible on every line of the poem.

A. C. Downer presents in his edition of Keats' Odes a full account of how the opem was produced. He says :

In the spring of 1819, Keats was residing at Hampstead, under hospitable roof of his friend. Charles Armltage Brown. A few months earlier, he had lost his brother Tom, A deep grief ensued, and though there was as yet no marked failure of in one health, he was from well. We can detect in the *Ode a Nightingale* itself the signs of that drooping of vital powers, which was the overshadowing of the wings of death. The attack of the Reviewers aggravated his troubles as did also the recent departure for America of his other brother. George and his wife. And the fact that he had, but a few weeks beforə, fallen deeply in love with Mass Brawne and because her accepted suitor, was under the existing circumstances of his life, a new cause of anxiety.

"April is the month which the nightingale returns from North-West Africa, and upon its reappearance in this country it seems filled with joy, it dweels in wood and groves near water. Such woods are still found in Hampstead. Hour by hour, day after day, the bird pours forth it flood of songs, and in the night its voices often heard more rich and striking because of the rush of all competing sounds. The spring a Nightingale had made its rest near Browns' house in Went-worth Place. Its note was not lost upon the sensitive soul of Keats and perfectly satisfying as are the enchanting tones, we have their poetic counterpart in this Ode.

"One morning during this period, when his mind was filled with the mindled feeling of love and sorrow, of hope and fear, of baffled ambition and high courage, of grief at his losses and forebodings for his physical powers, "he took his chair from the breakfast table'—so writes Brown—to the grass plot under a plum-tree where he sat for two or three house." When he came into the house I perceived he had some scraps of paper in his hand and there he was quickly. Thrusting behind the books....................... ..."There writing was not well legible, and it was difficult to arrange the stanza on so many scraps. With his assistance I succeeded, and this was his *Ode to Nightingale*. Not long afterwards while walking with his friend Hydon in the Kiburn meadows, he recited the Ode in his low tremulous undertone and with thrilling effect." It is said of him that he was often thrilled by the Nightingale's song into a trance of tranquil pleasure, and on the aforesaid occasion is so enchanted him that he immoralised its songs in this Ode, and through it immortalised himself. Be it remembered that *it is the bird song and not song bird which he* celebrates in the Ode.

Introduction to the Poem.

This Ode to a Nightingale's considered as one of the finest odes produced by Keats in the life-time. If Keats had left nothing behind save this ode, he would have been still ranked among the great poets of England. This poem represents Keats appreciation for the song of the Nightingale. It is the music of the nightingale that provided to the poet a temporary escape from sorrows and suffering of the world. As the poets sits under the branches of the tree through which the moonlight comes in the wicks, the poet for get the sorrows and sufferings that he had in his life and feels perfectly easy at heart. He thinks it a rich time to die and upon the midnight with no pain. The poet appreciates the beauties of nature that he feels all around him. The fast fading violet grass, the Ticket and the fruit trees wild fragrance stir his spirit as he hearts the music of the nightingale. The poet travels with the bird to those ancient times when Ruth had heard the song of the Nightingale and had found consolidation from its music. The poet also thinks of some prines cheered by the song of the Nightingale as the sist in some character's castle whose windows open to the sea in far of distant lands. The poet travels in his mood of forgetfulness of the world for sometime. But then the Nightingale flies away and the poet is brought back to his normal self. Poetry cannot keep him away from the world for a very long time. He was tolled back from world to his own self. When awakened the poet comes to the realisation of the sad yet true fact that :

> "The fancy cannot cheat so well
> And she is framed to deceiving elf."

Analysis of the Poem.

1. The poet feels the effect of the melody of the Nightangle on the mind and senses. He is intoxicated by the over-sweetness of Nightingale's song. The joy of the poet is so excessive that it has changed his mind into a king of pleasant plain. He is to happy in the happiness of the Nightingale whom he regards as the light-winged goddess of the trees. As the nightingale sings with complete ease, the poet feels delighted by its melodious note. He experience a sweet languor and a spiritual ecstacy as he listens to the song of the Nightingale.

2. The reach the nightingale and forget the world the paper needs a draught of wine produced in France, a land of dance, mirth and joy. He would like to have a breaker of French wine only, for to him it would be like the water of hippocerene on Maunt Helicon, a spring created by the hoof of pagasus. Drinking this cup of wine with babbles dancing on its surfacs he will forget the world of sorrows and sufferings and share the bird's joy in its singing. The intoxicant drink of Southern France will enable the poet to forget the worries of the world and to disappear along with the bird in the forest.

3. Human life, in the opinion of the poet is full of woes and sufferings. Weariness, fever and fret mark the life of the people in the world. A number of diseases like the Palsy, undermine their strength. Youth loses the glow of health and appear thin like a ghost. In this world of cares, restless strife disappointment nothing good can last. Beauty and love seem to the ephemeral and short lived. They seem to be nine day's wonder.

4. The poet rejects the idea of taking the aid of wine in escaping from the worries of the world. He will now try to reach the nightingale on the dewless wings of poetry ; with the help of poetic of imagination the poet comes nearer to nightingale and finds himself already with her. The night is very tender and the moon surrounded on all sides by the starry faeries is seated and high in the sky. The light of the moon comes through breaches among the green leaves, created by the movement of the breeze from time to time.

5. Sitting in the state of semi-darkness and semi light the poet cannot exactly distinguish the various flowers blossoming about him. With the help his imagination he can guess what flowers are about him and what sweet fragrance hangs from each bough. He musk rose full of dewy wine. These flowers seem th be in full bloom and they will provide the haunting place to the Butterflies in warm summer evening.

6. The poet says that at this particular hour of the night when he is listening to the song of the nightingale in the darkness of night he feels a sense of ease and joy naturally take him to the thought of death. On several occasions he has invoked death and called it to left him from the sorrows of the world. He has written poems on death and called it by many soft names. The present time of ecstacy seems to poet the an opportune time to die, for he is very happy at that moment and has no feeling of pain causing and agony in his heart. His death would be most joyful at that moment when the bird is singing with full-throated ease. The nightingale will go on singing but the poet, in his death while he would be utterly insensible and insensitive to its music.

7. The poet considers the nightingale a bird whote song would always remain fresh and immortal. The music of the nightingale has been heard in ancient time by Emperor and Clown. It had provided solace to the sad heart of Ruth when she was working in a foreign land and was thinking of her home. It is again the music of the nightingale which had provided cheer and joy to the imprisoned princess in some enchanters castle the windows of which opened on the side of some dangerous sea existing in some remote and distant land in fairyland's forlorn.

8. The world forlorn mentioned by the poet in the concluding lines come like a sound of bell calling him to turn to realities. His imagination cannot enable him to keep away for long and he has at last to come back to the world of realities. The poet, therefore, bids farewell to the nightingale as the bird flies across the meadows over the smoothly flowing stream, up the hill side and at last in the younger valley. The poet wonders whether it was an illusion or a day dream. At the cesassion of the nightingale's song the poet finds himself in the world of dreary realities and for some time he remains in state of doubt whether he is in a conscious state of selumbering of dreaming.

SUMMAR OR THE POEM IN ENGLISH

Keats shows the effect produced upon him by the sweet song of the nightingale. His joys know no bounds to hear it but soon his joy passes into dull ache with a benumbing effect like that of drinking hemlock or opiate. This pain is not the outcome of envy of its happy lot but of the intensity of joy in its happiness. It seems he is listening to the song of a Dryad in a melodious plot in the summer season.

The poet would be glad to follow the bird and fade with it into the dim forest. To effect his scape from the world of men he first longs for a draught of wine which has been burried for centuries in an underground celler. If he could on that he might forget all the ills the trouble him e. g., fever and fret, old age, loss of youth, sorrow, despair, and lastly the fanding away of beauty.

The poet for some reasons, gives up the idea of escaping from the world with the help of wine to go into the world of the nightingale. Now he will do so with the aid of poetry and already his imagination has transported him into the romantic natural scene when the moon is in the sky surrounded by the stars, listening to the song from the forest full of gloom and mosses. Though in the thick foliage the night flowers are invisible yet he feels, by their fragrance that howthorn, eglantine musk rose etc., have blossomed in large number. He is above shouders and head drownded in the ectasy caused by the song that he feels that is he richest moment to die with the song of the nightingale still ringing in his ears and feeling no pain that is usually attendant on death The song of nightingale thus inspires in him longing for a deliverance from his world of fever and fret, worries and agonies and decay and death.

The poet's thought of death suggests by contrast the immortality of the bird. The poet's acutes imagination gives to the nightingale a place in history. It is this nightingale which has charmed alike the kings and the clowns in ages past it is this bird again, which has in the remote past cheered the sad heart of Ruth whom she stood listening in the field in a foreign land, and lastly it is this birds which in the high days of romantic and chivalry has sent a thrill of joy into the heart of the captured prince who opens the magic window over the sea for the ship that shall bring her from the castle where she live forlorn.

The word forlorn breaks the spell of imagination and brings the poet back to reality and the world and re-asserts itself upon the poet.

SUMMARY OF THE POEM IN HINDI

कविवर कीट्स का कहना है कि बुलबुल का गाना सुनकर उसका हृ आकुल-सा हो रहा है । उसका शरीर इस प्रकार से सुन्न हो चला है मानो या उसने कोई विष या नींद लाने वाली तीव्र औषधि पी रखी हो—वह भी पूरी बोतल वह कुछ भूले जा रहा है । उसकी यह दशा पक्षी के आनन्द से ईर्ष्या के कारण है—बल्कि उसके आनन्द में अति अधिक आनन्दित होने के कारण । बुलबुल के से वातावरण भर गया है—ग्रीष्म ऋतु से भी अधिक मिठास उसके गान में है। सघन वनस्पतियों के बीच बैठी गा रही है ।

कवि संसार त्याग कर बुलबुल के पास जाना चाहता है इसलिये संसार को भूलने का उपाय उसकी समझ में रहा है, वह है, मदिरा-पान। वह मदिरा जो कि धरती में कई शताब्दी तक ठण्डी की गई हो। वह स्पेन, इटली या फ्रांस की अंगूरी पियेगा जो बीकर में मूसा के निर्झर के समान मालूम होगी।

कवि संसार के दुःख और विपदाओं से परेशान है। अतः वह संसार को छोड़कर बुलबुल की दुनियाँ में जाना चाहता है क्योंकि वहाँ कलह और क्लेश नहीं है। संसार में चिन्ता, 'संघर्ष', दुःख आदि सब कुछ है। किसी को किसी से सहानुभूति नहीं है और न लोग एक-दूसरे की विपदा और दुख दूर करने का प्रयास या प्रयत्न करते हैं। यहाँ युवक वृद्धावस्था से पूर्व वृद्ध हो जाते हैं। संसार रोगियों और बुड्ढों से भरा पड़ा है। कई एक नौजवान युवावस्था में ही पीले पड़ जाते हैं और शनैः-शनैः मृत्यु के शिकार बन जाते हैं। सुन्दरता क्षण-भंगुर है और प्रेम का परिणाम निराशा है।

कवि का मन पलटा खाता है। वह अब मदिरा के देवता बैक्स के रथ पर चढ़कर बुलबुल के पास नहीं जाना चाहता है। वह कल्पना के पंखों पर चढ़ कर जाना चाहता है। कवि का कहना है कि उसका कुण्ठित मस्तिष्क घबड़ा जाता है, परन्तु फिर भी वह उसके पास पहुँचा। कल्पना करते हुए कवि कहता है कि रात कितनी सुन्दर है। आकाश में चाँद मुस्करा रहा है, उसके चारों ओर तारे टिमटिमा रहे हैं।

बुलबुल अँधेरे में गा रही है। जहाँ कभी-कभी हवा के झोंके से पत्तियाँ हट जाने पर चाँद का प्रकाश पहुँच जाता है।

कवि कीट्स का कहना है अपने पैर के नीचे के पुष्पों को वह अन्धेरा होने के कारण नहीं पहचान सकता है और न वह यह जान सकता है कि पेड़ों पर किस प्रकार के पुष्पों से सुगन्ध आ रही है, परन्तु ऋतु के अनुसार उसकी हरी घास, झाड़ियाँ, जंगली फलदार पेड़, बसन्त ऋतु के फूलों—जैसे होथोर्न, गुलाब आदि का ध्यान आ रहा है।

कवि बुलबुल के गाने से इतना मुग्ध हो गया है कि वह मृत्यु की इच्छा करने लगा है। उसने अनेक बार अपनी कविता में मृत्यु की गोद में जाने की इच्छा की है। उसके मरने के लिये अब इससे शुभ अवसर नहीं हो सकता है। अर्ध-रात्रि के सन्नाटे में जबकि बुलबुल का गान उसके कानों में गूँज रहा है; मृत्यु को प्राप्त होना बुरा नहीं है। उसकी ऐसी धारणा है कि वह बुलबुल उसकी मृत्यु के उपरान्त भी गाती रहेगी, जबकि उसके कान उसके गीत को सुनने में असमर्थ होंगे। उसकी इच्छा तो यह है कि उसकी गान उसकी समाधि पर अंकित किया जावे।

कवि कीट्स बुलबुल को संबोधित करके कहता है कि ओ अजर-अमर प तुम्हारा जीवन मृत्यु के लिये नहीं हुआ है। तुम्हारे वंश में कोई परिवर्तन नहीं है। युग-युग से वह एक-सा चला आ रहा है। असभ्य जातियों की परम्परा तुम्हारे गाने को नहीं मिटा सकी है। तुम वही पक्षी हो जिसका गान सम्राट किसान सुनते चले आ रहे हैं। बेचारी रूथ विधवा को भी तुम्हारे गान से मिलती थी। जब उसको अपने पति की याद सताती थी और नेत्र द्रवित हो जाते तब तुम्हारे गीत ही उसके संताप मिटाते थे। तुम वही पक्षी हो जिसने वन्दी कुमारी को जिसको एक जादूगर ने वन्दी बना रखा था, अपने गीतों द्वारा किया करती थी जबकि वह खिड़की पर बैठी तुम्हारा गाना सुनती थी और प्रेमी की राह देखा करती थी, जो उसे छुड़ाकर ले जाये।

कवि के स्वप्न को 'एकान्त' शब्द ने भंग कर दिया और संसार की वा विकताएँ उसके चारों ओर घिर आयीं। उसको आभास होने लगा कि संसार संघर्ष और विपदाओं से बचना कठिन है। वह कल्पना के जगत् से वास्तविक में लौट आया। उसकी बुलबुल तो केवल एक कल्पना मात्र विदित हुई। उससे विदा ली। उसका गान मन्द पड़ गया। पहले वह हरे खेतों में था, अब पर है और इस समय पहाड़ों पर। लो वह समाप्त हो गया। कवि पूछता है अब वह सो रहा है या जग रहा है।

SOME CRITICAL ESTIMATE

(1)

One of Keats' greatest poems, splendid Ode to a Nighting will be read with depened interest when it is connected with t poet's condition at the time when it had its birth. Lord Hought tells us, 'By the continual son of the bird that had built her cl to the house" where he was then living, "and which often th Keats into a sort of trance tranquil pleasure". This was compos in the spring of 1819......In the third stanza, it will be observ that the poet directly recalls this brother's illness and death a central illustration of this thought of general human vicissitude a decay. It has often been noted as a singular feature of the po that it contrasts the transitory lot of the individual man with t permanent life of the nightingale conceived as an "immortal bir not "born for death"—that is not as an individual but as a rac type. This has been pronounced as a fallacy : and in the stri logical sense a fallacy of course it is. But it is a perfectly true a striking expression of the poet's mood and feeling ; and as such is really no more open to criticism than is Tennyson's contrast "*The book*" between the passing generation of man, who "come a go" and the book itself, which "goes no for ever". The supre beauty of two stanza in particular—the fifth and the seventh— appeal to every sympathetic reader.

—*W. H. Hud*

(2)

The mood of the poem, *To Nightingale*, is the poet's ecret melancholy contrasted with the free "full-throated" ease and joyousness of immortal songster. In the second stanza we find words dependent entirely for their magic on the associations they conjure up, and its whole inspiration is supplied perhaps more that anything by that one word in the preceding stanza—'summer'. In the third stanza we are back again in the mood of melancholy—"the weariness, the fever and the fret". The next few stanza show us the mood gathering itself for that final leap to the most marvellous verse in all lyric poetry beginning with "thou wast not born for death, immortal Bird !" This is not a poetry of observation but is ssentially one of the calm mediation. The poet is in a state of ream, and this equisite ode is the product of that reverie. It also eveals is the tender pensive melancholy which forms a characteristic art of Keats's view of life. This Ode, employing the very spirit of ld romance, is the most voluptuous and passionate in its emo-ion.

—Grierson.

(3)

This ode is far more beatiful ; because it is more human than he earlier poems of nature. The beginning is full of sensibility of uman pain. He would quite forget what a nightingale had never nown among the leaves—

'The weariness, the fever, and the fret
Here, where men sit and hear each other's groan'.

-forget in on the 'viewless wings of poesy', in the tender night, in e green depths of the woods :

The grass, the thicket and the fruit-tree wild ;
While hawthorn, and the pastoral eglantine
ast fading violets covered up in leaves ?

But his desire to escape from this world.........is not now rong enough to conquer the world's sorrow. The trouble returns, e song of the bird makes him half in love easeful death. Had the een as gay as of old, he would not have thought it, as he does ow, rich to die.

'To cease upon the midnight with no pain.'

But he was changed ; the new sensibility to love and pain eepens the colour, strenthens the thought and passion, of his ature poetry. It has entered into the fitting delight in beauty, and akes the description of nature more sensitive, more imaginatively eard and seen than anything he has written in the earlier poems. ake the two last verses of the Ode to a Nightingale.

How different it is. It is no butterfly work, flying from one hing to another, always, never resting. Keats and the Nightingale re one ; it is his soul that sings in the bird, his music that passes away over the hill. Into nature has now penetrated the tragedy o man. Yet it was for long. The passion was deep while it laste but it seemed to him unworthy of the manifoldness of beauty t linger in it. There was so great an infinity in the beauty of th world that to mingle up in its pursuit the delaying pressure of th sorrow of humanity was not right for him. He was bound to leav behind him this phase, in which humanity was added to nature, fo new loveliness sustained by human pain.

—*S. A. Brook*

(4)

Had Keats left us only his Odes, his rank among the po would not be lower that it is, for they have stood apart in litera ture, at least the six most famous of them ; and these were written in his best period, when he was under the Miltonic influe —that is between the early spring of 1819 ; while he was still engag ed on Hyperson and the autumn, when he discarded it. These a the six : *1. Psycha* : *2. Melancholy* : *3. Nightingale* : 4. *Grecia* *Urn* : *5. Indolence* : *6. Autumn*.

The song of the Nightingale, to the hearer, is full asserti promise, and cheerful expectancy and of pleading and ten passionate overflowing in long drawn out notes, interspers with plenty of playfulness and conscious of musical skill. Whatev pain or sorrow may be expressed by it, it is idealized—that it is the sorrow of a suffer, but the perfect expression of sorrow, by a artist, who must have felt, but it not feeling : and the ecstasy of t nightingale is stronger than its sorrow, although different hea may be different according to their mood. Keats in a sad mo seized on the happy interpretation and promise of it, and gives it this line :

'*Singest of summer* in full-throated case.'

But the intense feelings in his description of human sorro (stanza 3) is weakened by the direct platitude that the bird h never known before it ; and the penultimate stanza, the thought fanciful and superficial,—man being as immortal as the bird in ev sense but that of sameness, which is assumed and does not sati the introduction, too, of the stanza is artificial, while his choos self for a rhyme would, turn out disastrously ; and loses hold of t main idea in the words plaintive anthem' which, in expressing dying away of the sound changes its character. No price howe could be too high for these last six lines ; and in grammar sence are a little obscure in the first ten, I could not name English poems of the same length which contains as much as Ode.

—*Robert Brid*

The three odes—*To Autumn, On a Grecian urn, to a Nigh gale*—are flawless and perfect specimens of their king and p that so far as he was concerned. "A thing of beauty is a for ever." Beauty unassociated with passion, that pure, absol

Beauty and Nature—and Art. Keats loved ; to him joy it was and Truth and it was to him as a poet to express in verbal from all images of Beauty, which his fancy conceived. In studying these three odes we carefully notice.

(1) The series of clear, delicate, sensuous pictures and images.

(2) The method in which these pictures are presented to us, *viz.*, the picturesque association of individual words, which by the music and suggestion transfuse sight and emotion' into sound :

(3) The exquisite personification which are characteristic of Keats and which as in the following lines from *Melancholy* sometimes remined us of group statutory :

"She dwells with Beauty—Beauty that must die :
And Joy, whose hand is every at his lips.
Bidding adieu."

(4) The curious and original metres rhyme schemes.

PARAPHRASE OF THE POEMS IN ENGLISH

Stanza I

Paraphrase. In this stanza Keats describes the effect produced by the singing of the nightingale. His joy know no bounds to hear it but soon the intensity of his joy passes into dull ache with a benumbing effect like that of drinking hemlock or opiate. This pain is not the outcome of envy of its happy lot bud of the intensity of joy its happiness. It seems he is listening to the song of Dryad in some melodious plot in the summer session.

Stanza II

Paraphrase. The follow the bird into the shady, forest Keats longs for a draught of winel of the old Spanish and Provincial vintage that has been cooled in an underground cellar for centuries. And with them is associated the mirth of these sunburant countries. The cup should be full so that might drink and leave the world unseen.

Stanza III

Paraphrase. Human life is a long story of sorrows and sufferings. The struggle of man for existence ends in the complete exhaustion of the spirits of men. It is a stage of feverishness and anxiety. Here no man lives a full age and even those who are luck enough to live up to that age suffer from paralysis, melancholy and grey hair. Youth is a passing show. A young man goes into his greve much before the time. Such is the world that no thinking man can reflect upon it without being filled with sorrow and pain· In this world both Beauty and love are short-lived. The poet wants to fly away from such a world to the word of Nightingale where evils of the world are conspicuous by their absence.

Stanza IV

Parapharase. The poet rejects his own ideas to fly to the world of the bird with the help of wine. Now he will take the help of poetry ; but he is still in doubt, if he can thus attain it because he is physically weak. But his fear leaves him and his powerful imagination transports him into the dim forest of beauty and romance whence the bird sings. The Moon is shining surrounded by the attenpant stars. Cut the bird is shinging in the dark and he has been listening to it from a gloomy place, where the moonlight can only reach when the wind divides the leave of the tree.

Stanza V

Paraphrase. It is in the dark and the poet is overwhelmed with joy. Hence he cannot see flowers at his feet nor what flowers on the branches are giving out fragrance. But in the soothing darkness he can only guess of what season's flowers and blossoming by their perfume. They are hawthorn, eglantine, violets muskrose etc. And he can hear murmuring of the flies on the vine creepers.

Stanza VI

Paraphrase. The poet thinks himself to be in the dark forest of the nightingale. He is overwhelmed with joy. He thinks it the best moment to die with the music of the bird singing in his ears. He loves death since it makes man free from agonies of life and therefore he has been invoking death in his poems. But death has been delaying. If death comes, he will pass away calmly hearing the song of the bird until death stop his power of hearing.

Stanza VII

Paraphrase. The poet in his extreme joy wants to die but he regards the bird as immortal. It as a history of its own which no generation of uncultured men could alter or change. It has come down to him from a hoary past. It has placed emperors and peasants ; it thrilled the heart of Ruth, as she worked in the cornfiled of Baaz, her husband's Kinsman, lastly it is the same bird which cheered the imprisoned princess in some enchanter's castle, who sitting at the open window listens to the bird and perhaps looks over the sea in front for the ship that would bring her deliverer.

Stanza VIII

Paraphrase. The poet's dream breaks. The word 'forlorn' breaks the spell of his imagination. The music of the nightingale fades far away. Stern realities of life look him the face and with a deep despair he come back to the world of reality. The dull brain of the poet becomes more perplexing and the poet feels that imagination alone cannot long beguile him. His dream is over and the world with its fever and fret reasserts itself upon his mind.

PARAPHRASE OF THE POEM IN HINDI

Stanza I

इस पद में कीट्स बुलबुल के गीत के प्रभाव का वर्णन करता है। इस गीत को सुनकर वह अत्यन्त प्रसन्न है। परन्तु शीघ्र ही उस प्रसन्नता की तीव्रता एक प्रकार की अचेतना में बदल जाती है जिससे ऐसा प्रतीत होता है मानो कवि ने कोई विष-पान कर लिया हो अथवा निद्रा लाने वाली तीव्र औषधि ले ली हो। कवि का दुःख बुलबुल के सुख से उत्पन्न ईर्ष्या के कारण नहीं है वरन् प्रसन्नता की अधिकता एवं तीव्रता का परिणाम है। ऐसा लगता है मानो वह ग्रीष्म ऋतु में एक सुन्दर स्थान पर बैठी हुई जंगल की आत्मा का मधुर गीत सुन रही हो।

छायादार जंगलों में बुलबुल के पास जाने के लिये कीट्स स्पेन तथा प्रोवेन्स में तैयार की गई उस मदिरा का एक घूंट सेवन करना चाहता है, जो सैकड़ों वर्ष तक ठण्डी करने के लिये धरती में गड़ी रही हो और उसके साथ वह फ्रांस देश के प्रोवेन्स जिले के रहने वाले ग्रामीणों के गीत का आनन्द लेना भी चाहता है। उसके मदिरा का प्याला किनारों तक लबालब भरा होना चाहिये जिससे वह उसे पीकर संसार को भूल जाये।

मानव जीवन दुःखों और कठिनाइयों की एक लम्बी कहानी है। मनुष्य को जीवित रखने के लिये संघर्ष उसकी समस्त शक्ति को नष्ट कर देता है। वह चिन्ता और क्लेश की स्थिति में हो जाता है। इस संसार में कोई मनुष्य पूर्ण आयु तक नहीं पहुँचता और जो मनुष्य भाग्यवश उस पूर्ण आयु तक पहुँच भी जाते हैं तो वे वाह्यावस्था के समस्त दुःखों जैसे लकवा अथवा क्लेश से पीड़ित रहते हैं। युवावस्था क्षणभंगुर होती है। एक युवक अपने समय से बहुत पूर्व ही अपनी कब्र में चला जाता है। यह ऐसा संसार है जिसमें सोचने मात्र से मनुष्य दुःख से भर जाता है। इस जगत् में सौन्दर्य एवं प्रेम दोनों ही क्षणभंगुर हैं। कवि ऐसे संसार से बुलबुल के ऐसे संसार में उड़ जाना चाहता हैं, जहाँ इस संसार का दुःख नहीं होगा।

Stanza IV

कवि मदिरा द्वारा बुलबुल के दुःख रहित संसार में अपने उड़ जाने के विचार को त्याग देता है। अब वह काव्य की सहायता से उस संसार में जाना चाहता है। परन्तु उसे अब भी सन्देह है कि क्या वह वहाँ पहुँच सकता है क्योंकि वह शारीरिक रूप से अत्यन्त दुर्बल है। परन्तु उसका भय दूर हो जाता है और उसकी शक्तिशाली कल्पना उसे क्षण भर में सौन्दर्य और प्रेम के उस जंगल में ले जाती हैं जहाँ बुलबुल अपना गीत गा रही है। तारों से घिरा हुआ चन्द्रमा चमक रहा है। परन्तु चिड़ियाँ अँधेरे स्थान में गाना गा रही हैं और वह एक विषादयुक्त स्थान से उस संगीत को सुन रही है क्योंकि वहाँ चाँदनी तभी पहुँचती है जब पवन वृक्षों की पत्तियों को इधर-उधर कर देता है।

Stanza V

गहरा अंधकार है और कवि आनन्द में मस्त है । अंधकार के कारण उसको वृक्ष पर के सुगन्धित पुष्प और अपने पैरों के तले फूल दिखाई नहीं दे रहे हैं । परन्तु इस मधुर अंधकार में वह उन समस्त पुष्पों की कल्पना कर सकता है जोकि बसन्त ऋतु में फूलते और खिलते हैं । झाड़ियाँ, जंगली फलदार वृक्ष तथा सुगन्धित गुलाब के फूल मौसम के फूल हैं । कवि अंगूर की लताओं पर मंडराती मधु-मक्खियों की भिन्न-भिन्न की आवाज सुन सकता है ।

Stanza VI

कवि अपने आपको बुलबुल के अँधेरे जँगल में मानता है । वह आनन्द से पागल है । वह ऐसे समय को मृत्यु के लिये सर्वोत्तम मानता है; जबकि उसके कानों में बुलबुल के गीत का मधुर संगीत आ रहा हो । कवि को मृत्यु से प्यार है क्योंकि मृत्यु मनुष्य को जीवन के समस्त दु:खों से मुक्त कर देती है । परन्तु मृत्यु नहीं आ रहो है । यदि मृत्यु आ जाये तो कवि शान्तिपूर्वक चिड़िया का गाना सुनता हुआ मृत्यु को प्राप्त हो जाएगा और तब तक संगीत सुनता रहेगा जब तक मृत्यु उसके सुनने की शक्ति नष्ट नहीं कर देती ।

Stanza VII

आनन्द की अधिकता के कारण कवि मर जाना चाहता है । परन्तु वह चिड़िया को अमर मानता है । उसका अपना निजी इतिहास है, जिसे मानवीय पीढ़ियाँ कभी हल नहीं कर सकतीं । जिस गीत को वह आज सुन रहा है, उसी को अतीत में सम्राटों से लेकर विदूषकों तक ने सुना है । विधवा रूथ को भी उसी के गीतों से शान्ति मिलती थी, जब वह अपने पति की स्मृति में खेतों में काम करती थी । अन्त में यह वही चिड़िया है जिसने जादुई महल में बन्दी की गई राजकुमारी को अपने मधुर गीत से आनन्दित किया था । वह राजकुमारी समुद्र पर खुलने वाली खिड़की में बैठी हुई बुलबुल के गीत को सुना करती थी और अपने प्रेमी की राह देखती रहती थी, जो उसको आकर मुक्त करे ।

Stanza VIII

कवि का स्वप्न टूट जाता है । एकाकी शब्द से उसकी कल्पना जादू नष्ट हो जाता है । बुलबुल का संगीत दूर चला जाता है । जीवन की कटु वास्तविकता का उसे अनुभव होने लगता है और एक गहरी निराशा के साथ वह वास्तविकता के संसार में लौट आता है । कवि का थकित मस्तिष्क और भी व्यथित हो जाता है और वह अनुभव करता है कि कल्पना उसे अधिक समय तक धोखा नहीं दे सकती । उसका स्वप्न समाप्त हो जाता है और अपने दु:ख तथा क्लेशों सहित संसार फिर उसके मस्तिष्क के सामने आ जाता है ।

NOTES, EXPLANATION ALLUSION ETC.

Stanza I

Gist.—The music of a nightingale produce a feeling of self-forgetfulness and spiritual benumbness in the poet.

My heart—the poet heart. **Aches**—pains. **Drowsy**—sleepy. **Numbness**—Chill. **My sense**—my conciousness. **Hemlock**—poison that produces an effect of numbness almost immediately. **Emptied**—drunk to the last drop. **Some dull opiate**—a sleep producing drug. **To the drains**—in huge quantity. **One minute past**—just now. **Lethe**—river of forgetfulness in Greek mythology. **Opiate** narcotic.

Lethe-ward had sunk—the poet seems to have forgotten his ownself : total forgetfulness. **Through envy**—not out of Jealously. **The happy lot**—your (nightingale's) good luck. **Being to happy**—being overglad. **In your happiness**—in nightingale's gladness, **'Tis through envy...in thine happiness**—the poet docs not suffer from jealously to see the good luck of the nightingale and his forgetfulness or drowsy condition is not due so envy but his condition of the poet has been by his being too happy in its happiness. **Light-winged**—possessing soft and delicate winges. **Dryad**—spirit of the forest ; Nymph of the tree. **Melodious plot**—the place where nightingale sings becomes overflowed with its sweet song. **Beechen green**—think-dark and greenery of beech trees. **Shadows numberless**—in numberable patches of light and shadows caused under the trees of the sunshine. **Sigest...throated ease**—sing of the delights of summer in profuse strains, easy and spontaneous.

Explain with Reference to the Context. Stanza 1.

My heart aches, and a......summer in full-throated ease."

Explanation.—These lines are from the first Stanza of Keat's "Ode to the Nightingale". The poet describes in these lines the effect of the song of nightingale upon his body and brain. He says :

The song of the nightingale has made him restless and he feels a sort of lifeless lethargy which is caused either by poison or by taking some sleep producing drug in huge quantity. In no time he forgets himself just as the dead are supposed to forget the world, in the Greek methology, when they cross the river Lethe. This effect is not due to jealously of its happy lot but of intense joy in its happiness. In other words the state of drowsy forgetfulness of the poet is not due to envy but due to his being marvalously absorbed in the happiness of she bird. The nightingale has delicate and beautiful winges end sings like a nymph of the trees and where it sings it overflows that part of the world with melody. The bird sings sincerely. In its song it pours fourth as heart. It sings on the pleasures of summer sitting in some dark and thick vegetation.

Note. Letheward—towards Lethe. Lethe is the river of forgetfulness. **Dryad**—a nymph (spirit) according to Greek mythology of trees. Mark Greek influence of Keats. Good examples of his Hellenism.

भावार्थ—कवि कीट्स का हृदय बुलबुल का संगीत सुनकर आकुल है और उसका शरीर सुन्न-सा होता जा रहा है कि मानो, या तो उसने कोई विष-पान कर लिया हो या निद्रा लाने वाली तीव्र औषधि पी ली हो—वह भी पूरी बोतल। बुलबुल के मधुर गान का उस पर बुरी तरह से प्रभाव हो रहा है कि वह ठीक उसी प्रकार से अपने बारे में सब कुछ भूल गया है जैसे कि ग्रीक पुराण की सरिता 'लीथ' को पार करने पर मनुष्य की आत्मा संसार के बारे में सब कुछ भूल जाती है। कवि का कहना है कि उसकी यह दशा उसके प्रति जलन के कारण नहीं है, बल्कि उसकी प्रसन्नता की पराकष्ठा में वह डूब गया है। वह बुलबुल से कहता है तुम सौभाग्यशालिनी हो, तुम्हारे पंख सुन्दर हैं और तुम वन की आत्मा हो। तुम अपनी मधुर राग से आस-पास के समस्त भू-भाग को भर देती हो। तुम हृदय से गा रही हो, तुम्हारे संगीत में ग्रीष्म ऋतु का आनन्द झलकता है। जिस जगह पर तुम बैठी हो उसके चारों ओर घनी व सघन वनस्पतियाँ हैं।

Stanza 2

Gist. The poet long for a good and strong drink so that under the spell of intoxication he may forget the world and scape into the region of eternal bliss of where the bird is singing.

Draught—a dose : a cup **Vintage**—wine produced from grapes very common in France. **O for a draught of vintage**—Keats wants to drink a cup of wine, made from grapes, so that he may under the spell of intoxication reach to the songs of the nightingale. **Cooled**—made cool. **long ago**—for a pretty long time. **Delved**—Dug, buried. **That bath been cooled...delved earte**—the poet wants to drink that which has been under (earth) for a very long time. The wine that is buried in the earth becomes not only cool but also very strong. It is a costly wine them. **Tasting of Flora**—such a wine has the taste of Spring. **Flora**—a goddess of spring and flowers among the ancient Romans. **Testing of Flora**—remains one of the old pagan times when Flora was worshipped. It was a very old wine. **Dance**—on drinking this wine will get the mirth of dancing. **Provencial song**—the song of Provene (a district in France) is noted all over Europe for its songs ; the wine would produced the same joy as is derived from these songs. **Sun-burnt mirth**—joy which is felt in bright summer. **Beaker**—glass of wine. **South**—wine of the south France. that in is of the district of Provene. **Warm**—exhilarating. **South**—some interpreters are of opinion that South here refers to Spain. **Blushful**—gushing out with blushes. **Hippocrene**—the fount of Muses which was struck out at Mount Helican by the hoof of the winged horse Pagasus, Keats writes as though the spring's fragrant wind. (Fowler). Wine is here spoken of as the source of inspiration of poetry. **Beaded**—like beads.

Beaded bubbles—the bubbles on the surface of wine look like beads. **Wining at the brim**—the bubbles of wine poured in glass disappear when it reaches the brim of the beaker. **Purple tainted mouth**—the mouth of lip of the beaker or the poet stained with the red wine. Notice the deep sensuousness of the lines. **Unseen**—so as to be unseen. **Forest dim**—the bird sing in the night ; hence its forest is like a realm of romance and mystery. **Faded away**—vainish, disappear.

Explanation with Reference to the Context. (Stanza 2, lines 11 to 20).

"Cool'd a long age in the......away into the forest dim."

Explanation.—These lines appear in the poem "Ode to a Nightingale" by Keats. The poet is extremely charmed by the music of the nightingale and longs to go to region of eternal bliss where the bird is singing. He, therefore ; desires a draught of wine of the old Roman and Provencial vintage, that has been cooled in an underground cellor for centuries. Such wine is bound to be all the more delicious and would induce in the poet a mood of forgetfulness of the present and help him to fly upto the bird, the Roman wine is cooled because of its association with Flora, the Roman goddess of flowers (spring) and the festivity. Again the poet would like the wine of provene because this was the place where Troubadou poetry was born and flourished. The song of Provene (a district in France is noted all over Europe, for the wine would produce the same joy as is derived from these songs. He will drink that wine which overflows the beaker like the fountain of Muses of Mount Helicon. The colour of the wine is red, so the poet's on lips would become red when touched with wine Under the effect of wine, the poet would go to the region where the bird is singing.

Note. Mark Keat's sensuousness in the lines *"O for a full of warm south...into in the forest dim."*

भावार्थ—कवि कीट्स संसार से उकता चुका है। वह अब बुलबुल के गीतों से मस्त होकर उसके पास जाना चाहता है पर, कैसे जाए ? अतः वह अंगूरासव का सेवन करना चाहता है ताकि उसके नशे में उसके पास पहुँच सके। वह उस मदिरा का सेवन करना चाहता है जो सैकड़ों वर्ष तक ठण्डी करने के लिये धरती में गड़ी रही हो। वह स्पेन की मदिरा पियेगा या दक्षिणी फ्रांस व इटली की जो बीकर से इस प्रकार ऊपर उछलेगी मानो मूसा का निर्झर हो। वह कहता है कि मदिरा का रंग लाल होगा। उसे मैं पीकर उसी रंग में रंग जाऊँगा। मेरे आनन्द की वही दशा होगी जोकि प्रोवेन्स के ग्रामीणों की बसन्त में नाच-गान के समय होती है। मदिरा पीने पर उसको वही आनन्द आयेगा जो फ्रांस के प्रोवेन्स जिले के रहने वालों के गीत के सुनने में आता है।

Stanza 3

Gist—The poet longs to go away form the world of pain and agony to the abode of nightingale where he be immune from the cares ; worries, etc. of the world.

Notes

Dissolves—absorbs ; melts away. **Thou**—nightingale. **The weariness**—depression, of spirits. **The fever and fret**—an echo of Shakespeare's famous line.

> "Duncan is in his grave
> After life's fitful fever he sleeps well."

Fever—anxiety ; agony. **Fret**—struggles. **Here where man ...groan**—it is thought man, broken with the weight of his own woes, should hear only their sad complaint (Downer) ; the helpness state of man ; no one shares agony or sorrow of his fellow human beings. **Plasy**—a weakness of old age. **A few sad heirs**—all these words show "old age". Mark in them the concentrated vividness of this picture of old age. **Youth**—young age. **Shakes a few grey hairs**- all persons are affected by desease and old age. **Youth grows pale**—here the reference is to his brother Tom, who recently died of T. B **Spectre thin**—like an appariation (ghost) because of disappointment and disease.

Explanation—"*But to think...eyed despair*."—The world is so full of miseries that no thinking man can reflect on human life, even for a single moment without being filled with sorrow and despair. **Cannot eyes**—cannot retain beauty. **Or new love tommorrow**—the love of a youthful lover does not last longer then a day. Keats is obviously thinking of his new-love of Funny Brawne and is afraid of its probable consequence.

Explanation with Reference to the Context. (Stanza 3, lines 21 to 30).

"*Fades away......them beyond tommorrow.*"

Explanation.—In these lines from his poem "Ode to a Nightingale" the poet wants to fade away from the work a day world of worries and reach the region of the nightingale, where he will be remote from the cares, worries etc. He says :

That he would like to fly away from the world of worries and be completely absorbed into the bird which is absolutely free from human miseries. Human life on earth is one long drawn misery. The struggle for existence ends in the composite exhaustion of the spirit of men. Human life is one continuous state of agony and pain and anxiety. There is no real happiness on earth and the tale of human life is a tale of sorrow, of hopes belied and efforts fruitness. Here few men live upto old age and even those who are fortunate enough to live upto that age suffer from paralyses, melancholy and grey hair. Youth is a passing phase and disappointments turn young men pale emaciated and they find a premature grave. The would is so full of miseries that no thinking man can reflect an human life even for a single movement without filed with sorrow and despair. Lastly Beauty and love last only for a short while : the beauty of woman fades making her eyes lusterless and she meets with disappointment in love when it is hardly a day old.

Note.—"Where youth........spectre thin"—in line there is poignant reference to the poet's brother Tom, who had recently died of consumption, and is also contains a prophecy of his own end.

भावार्थ—कवि संसार के दुःख और विपदाओं से परेशान है। अतः वह संसार को छोड़कर बुलबुल की दुनियाँ में जाना चाहता है क्योंकि वहाँ कलह और क्लेश नहीं है संसार में चिन्ता, संघर्ष, दुःख आदि सब कुछ है और न किसी को किसी से सहानुभूति है और न कोई एक दूसरे की विपदा और दुःख दूर करने का प्रयत्न करता है ? यहाँ रोगियों और वृद्धों की कमी नहीं। कई तो वृद्धावस्था तक चिन्तातुर रहते हैं, कितने ही युवक वृद्धावस्था से पूर्व हो जाते हैं। इस संसार में कई एक युवक युवावस्था में ही पीले पड़ जाते हैं और शनैः-शनैः मृत्यु का ग्रास बन जाते हैं। सुन्दरता क्षणभंगुर है और यही दशा प्रेमी की है। प्रेम में सफलता कम लोगों को मिलती है और प्रेम का परिणाम निराशा है।

Stanza 4

Gist—The poet rejects the help of wine to go to the world of the nightingale. Now effect his escape with the help of poetry ; but he doubts whether his weak health will permit him to the poetic flight. His imagination becomes powerful and he sees the vision of a beautiful moon-lit night and the nightingale pouring fourth its sweet melodies.

Away ! Away ?—the poets rejects the help of wine to take him to the world of the nightingale from his world of worry and agony. **Not charioted**—Not carried on a chariot. **Bacchus**—Greek god of wine. **Pards**—short from of the leopard **not charioted by Bachhus and his pard**—Bachhus in the Greek good of wine and is usually represented (as in Titian's picture) as driving on a chariot drawn by leopards. "Hence the whole expressions mean not under the influence of wine." **Viewless**—invisible. **Viewless Wings**—this phrase is a beautiful coinage by the poet. **Poesy**—*i. e.*, poetic inspiration. **Dull brain**—unmiganative mind. कल्पद्राशून्य मस्तिष्क। **Perplexes**—and retard Confounds the poet and discourages अड़चन डालना। his poetic flight. **Perplexes**—confuses. **Retard**—Delay. **Already with thee**—imagination has already transported him to the dim and dark forest to the bird. **Tender**—young soft **Under is the night**—night is still and calm. **Haply**—perhaps. **The Queen Moon**—Diana the mood goddess, the queen of the sky. **Clustered around**—surrounded by.

Starry Fays—stars are regarded as fairies by the poet. Mark Keat's imagination. **Fays**—fairies अप्सराएँ। The moon is the fairy queen and the stars surround her like fairy attendants. **Here**—the place where nightingale sings. **Blown**—Carried and let in. **Verdous gloom**—a poetic expression, meaning the gloom caused by the green—leaves of trees. **Mossy**—ways the paths through the forest are overgrown with most. **Winding**—zigzag. **Mossy**—thick green काई लगे हुये।

Explanation with Reference to the Context (Stanza 4)

Away ! Away massy ways.

(*Most Important*)

Explanation. These lines are from the fourth stanza of the famous poem. "Ode to a Nightingale" by John Keats. The poet is moved by the sweet singing of the nightingale. He wants to go to it so that he may be free from the fever and fret of this world. For this escape from this world he at fiast thinks of wine. With the aid of wine he will fly away with the bird and forget the miseries of life. But the next moment he rejects the help wine. He does not want to go to it on the chariot driven by Bacchus and his leopards. He now thinks of poetry and with its help he will escape; he is still in doubt whether he can fly on its invisible wings or not because of his had health. Although his confounded brain confuses and discourages his poetic flight. But presently his doubt, disappears, and imagination transports him into the dim forests of beauty and romance from where the bird is singing. He is now on the wings of his imagination. He finds that the moon is shining in all her beauty and bustre is surrounded by the attendant stars. The moon looks like a fairly queen and the stars as her attendant fairies. But the bird is singing in the dark and he has been listening to its music from a gloomy place where the moonlight cannot enter, except when the wind separates the green leaves of tress and lets in the light.

भावार्थ—कवि का मन अब पलटा खाता है। वह अब मदिरा के देवता बैकस के रथ पर चढ़कर बुलबुल के पास नहीं जाना चाहता है। वह कल्पना के पंखों पर चढ़कर जाना चाहता है परन्तु अस्वास्थ्य के कारण उसका कुण्ठित मस्तिष्क घबड़ा जाता है परन्तु फिर भी वह उसके पास जा पहुँचा। कल्पना करते हुए कवि कहता है कि रात्रि कितनी सुन्दर है। आकाश में चाँद मुस्करा रहा है। उसके चारों ओर तारे खिले हुये हैं। बुलबुल अंधेरे में गा रही है वह एक शोकातुर दशा में उसका गीत सुन रहा है। कभी-कभी हवा के झोंके से पत्तियाँ हट जाने पर प्रकाश उनके पास तक पहुँच जाता है।

Stanza 5

Gist. The poet cannot see even the flowers this feet. It is a pitch dark, that the flowersrees, were not seen. He can on recognise and recount them by their fragrances and knowledge of the flowers that blossom in the spiring.

I cannot............feet—it is pich dark so the poet is unable to see what flowers are growing at his feet. **Soft**—sweets. **Insense**—fragrance, सुगंध । **Boughts**—brances of the trees. **Nor what.........the boughts**—The poet even cannot say what flowers are blooming on trees **Embalmed darkness**—soothing night **Guss**—कल्पना कर सकता है । **Seasonable mouth**—spring. **Endows**—produces. **Thicket**—bush. **Hawthorn**—a thorny shrub. **Pastorals Eglantine**—name of a flower. **First blooming Violet**—a kind of flowers. **Mid may's eldest child**— sweet flowers of bright summer. **Dewy**—wine honey. Mumurous haunt the projected structure of wood on which the vine creepers are laid, and bees haunt and buzz. **Murmurous**—humming ; murmuring. **Haunt**—here continuous flying. **Flies**—moths ; bees and beetles.

Explanation with Reference to the Context. (Stanza 5)

"*I cannot see what...... ......on summer eves*".

Explanation.—These lines are from the fifth stanza or the poem 'Ode to a Nightingale, by Keats. Here the poet describes the pich darkness of the night and in which he is and the nightingale is singing. He says that he is quite unable to see the flowers on the trees add even at his feet because of pich darkness. He further says that though be cannot actually see the flowers beeause of darkness he feels by their fragrance that hawthorn, eglantine, violets, musk-rose, ate, have thickly blossommed there, and they are full of honey. The bees and beetless and other flies fly round these flowers producing murmuring sound. They haunt flowers to sip honey.

भावार्थ—कविवर कीट्स का कहना है कि रात अँधेरी होने के कारण उसको वृक्षों पर के विकसित पुष्प और तले के पुष्प नहीं दिखाई दे रहे हैं : परन्तु इस मधुर रात्रि में तिमिर में वह उन समस्त पुष्पों की कल्पना कर सकता है जो कि बसन्त ऋतु में फूलते और खिलते हैं । हरी घास, झाड़ियाँ, फलदार पेड़, काँटे के झाड़ व बसन्त ऋतु के विशेष फूलों का मुझे आभास हो रहा है । कोमल पत्तियाँ, र्मी के फूल, मकरन्द भरे गुलाब और अंगूर लताएँ जिन पर भँवरे और मधुक्खियाँ भिन्न-भिन्न करती हैं, का भी मुझको आभास हो रहा है ।

Stanza 6

Gist.—Imagination has landed the poet in the land of the nightingale. Now he is listening to its music. His joy at present is unbounded. And therefore at this happy moment he wants to die. He hopes its song them will serve the purpose of a requiem.

Darkling—in the dark. **Half in love**—almost loved. **Ease** fo comfortable. **Death has been personified here. I have been.........** **............easeful death**—Keats, whenever he heared the song of the bird, wished to have a peaceful death. He suffered from bad health. Hence the idea of death always haunted him. Moreover, Reviewers and the death of his brother had sapped the very vitality of his body. And as such he was always wishing to die. Called him…… ……my quit breath the poet tried to woo death on listening to the melodies of the nightingale. Mused rhyme thought out song. Rich to die death in the present moment would be a luxuary. Cease—die, Now no more to die. But to night, says the poet ; it is the happiest time to die, hearing the song of the nightingale. To cease upon………with on pain to die to might in peaceful without feeling any pain. Pouringfarth the soul expressing your inmost thought in song. Abroad somewhere else because the poet would not listen to the bird. Ecstacy intense joy. Still continually, in vain because he is dead. Requiem a hyme—praying for the rest of the soul of the dead, Sod—cold of earth.

Explanation. To thy sod…………if the poet expired then and there, the song of the nightingale might be called a requiem in his honour and he would be insensible to it as a cold lumps of earth being lifeless.

Explanation with Reference to the Context. Stanza (6)

Darking I listed………requiem become a sod.

(*Most Important*)

Explanation.—This stanza has been taken from Keat's famous "Ode to Nightingale". The poet is on the wings of powerful imagination. Imagination has landed him into the dim forest of the nightingale and he is listening to the song of the bird in the darkness. The poet is in profound joy and thinks that it is the happiest moment for him to die. with the song of the bird ringing in his ears. He has been in love with beath, because it promises him relief from the worries and agonies of life, and in many of his poems has passionality craved for death. But death has been delaying. Now in this blissful moment of midnight darkness and the immortal music of the nightingale, he thinks that death is more welcome than ever. He will pass away peacefully in the midnight; the nightingale would be singing till he would no longer heart it, because death will stop his ears. If the poet died then there, the song of the nightingale might be called a requiem in this honour and he would be insensible to it as a cold of earth.

Note. Mark Keat's pessimism.

भावार्थ—कवि कीट्स जब-जब बुलबुल का गाना सुनता है तब-तब वह मृत्यु की आशा करता है। यहाँ पर भी बुलबुल के मधुर संगीत ने उसके मन को हर लिया है। उसके गीत ने अनन्त आनन्द और शान्ति उसको प्रदान की है। अतः वह ऐसे अवस पर मृत्यु की शान्तिप्रद गोद में सोने की लालसा करता है। मौत का इससे सुन्दर अवसर उसे नहीं मिल सकता है। आधी रात का शान्तिपूर्वक बिना

ीड़ा के संसार से नाता तोड़ लेना, वह भी उस समय जबकि बुलबुल गा रही हो, कोई बुरा नहीं है। वह उसकी मृत्यु के बाद भी गाती रहेगी जबकि उसके कान उन्हें सुनने में असमर्थ हो जायेंगे। यह भी ठीक ही है क्योंकि उस समय उसका गीत उसका मृत्युगान बन जायेगा।

Stanza 7

Gist.—The poet calls nightingale as an immortal bird and a bird of history. Time has failed to wipe it out of existence. It has s hoary yast. It is free from struggle for existence.

Thou..................death nightingale is not born to die. It is mmortal. **Immortal** bird according to the poet the nightingale is ot subject to death. It is now not the bird of the Humpsted arden with the poet had actually heard; but it is now the bird of istory. The spirit of its songs is immortal. **No hungry generation** ade thee down this lines is differently interpreted by critics : (1) hou are not subject to the struggle for existence as human being re. (2) There is no change or alteration in its race. **Clown**—peaant or common and uncultured man. **Found a path through** penerated into. **Sad heart of Ruth**—Ruth was a Moabitess married to a ew in Moab. Ruth, after the tragic death of her husband, decided o live with her mother-in-law. Naomi in the land of Judah in alestine. There she used to work in the fields. And while she ept to remember her husband she was comforted by the song of e nightingale. Ruth is the of the most pathetic figures in the ible. **Hath charmed magic easements** another example of Keats nagery. This image was suggested to Keats by a picture called The enchanted castle," painted by Claudes (1600—1662). A prinss is imagined by him as imprisoned by a magician in a castle. e sits near the magic window of the enchanted castle. She listens the nightingale, singing, and looking for the arrival of the ship her rescure : बचाने वाला। **Magic easement** (windows) because they en and shut of their own accord as it were. **Opening** on overoking; commanding a view of. **Perilous sea** high and stormy a, dangerous **Faery land forlorn** left alone in the land of romance d imagination. **Forlorn** (lonely in a distant land.

Note. Charmed...............Forlorn the lines contain the very uitessence of romance and by these verbal magic and suggestivess the poet conjure up the vision of the enchanted castle on the a side and a captive princess.

Explanation with Reference to the Context. (Stanza 7)

"Thou was not born for death...............in faery lands forlorn."

(Most Imp. Expected)

Explanation. This stanza appears in "Ode to a Nightingale" y Keats. Keats in enchanted by the song of the nightingale d the desires to die in this blissful moment. In his enchanted ood he calls the bird immoral. The bird of imagination becomes the birds of history and he cannot think of it as belonging to the race of the mortal nightingale to the earth. Is sings with an unearthly voice. It has been singing since times immemortal, It has a hoary past. It has given pleasure to the emperors and peasants of the ancient days : It is the same bird which has sent a thrill of joy into the heart of Ruth (one of the most pathetic figures in the Bible) lastly it is this bird which, in the high days of romance and chivalry, has cheered the captive princes in some enchanter's castle, who sitting at the open window towards the dangerous sea listens to the bird and perhaps looks over the sea for the ship of her rescuer. Thus, the bird has continued through all ages of history, carrying in message of joy to generations of men and women. The poet is listening to it to night, and it will sing still, though he become lifeless in death.

Note.—(1) Mark (a) Keats' romanticism, (b) Imagery, (c) Contrast between permanent joy of the nightingale and man's struggle existence.

(2) Ruth was married to a Jew. Her husband died. She chose to live for the rest of her life with her mother-in-law. While she worked on the cord-fields she went to remember her husband. At that time the song of the nightingale comforted her effected heart.

भावार्थ—कवि कीट्स बुलबुल के गान में इतना मस्त हो गया है कि वह 'उसको अमर पक्षी कहता है । उसके अनुसार वह अपरिवर्तनशील है । जिस गीत को वह आज सुन रहा है उसी को अतीत काल में सम्राटों से लगाकर विदूषकों तक ने सुना है । विधवा रूथ को भी उसी गीतों से हार्दिक शान्ति मिलती थी । जब उस बेचारी को अपने पति और घर की याद आती थी उसके नैन गीले हो जाते थे। ऐसे अवसर पर इसके गीत उसको ढाँढ़स बँधाते और शान्ति देते थे । इसी गीत को सुनने के लिये जादूगर के जादू वाले गढ़ में बन्दी राजकुमारी भी खतरनाक समुद्र पर खुलने वाली खिड़की में बैठी सुना करती थी और अपने प्रेमी की राह देखती रहती थी जो कि उसको आकार बन्दीगृह से मुक्त करें ।

Stanza 8

Gist.—The word "Forlorn disturb Keat's imagination. The spell of imagination is broken. Sten realities of life-look him in the face, and with a deep despair he comes back to the world of reality.

Forlorn ! the very word...........to my sole self—The poet was until now with the nightingale with the help of imagination. Bu pronouncing the word Forlorn (*i.e.*, lonely) he comes to the fac that he, too, is lonely, and that his companion *i.e.*, the nightingale is simply an imagination. So this word "Forlorn", like a bell tell the poet that he is alone and that the nightingale is simply i deception.

Toll me back—brings me back by its sound. **To my sole self** to his conscious life. The moral condition in which the poet had been so long is like that of a dream ; put that is over, and he is awakened to reality. **Adieu**—farewell. **Fancy**—imagination ; Idealism. **Cannot cheat..........deceiving** self of the poet claims that imagination cannot cheat him as it cheat others. According to Keats "fancy or imagination is a fairy whose main business is to deceive others.

Cheat beguile, produce Illusion. **Deceiving elf** mischievous fairy. **Elf Fairy.**

As she is famed to do—imagination according to Keats, is notorious for deceiving people. **Paintive anthem**—and shrill voice Fades—disappears : in declining intensity. **Past the near meadows ....vally gladdes**—the music of the bird does not subside all of a sudden, but gradually. **What it a vision ?** was the nightingale a dream or supernatural sight of a reality ? **Fled is that music**—the song of the bird is over.

Explanation with Reference to the Context (Sranza 8)

"Forlorn ! the very world is.........do I wake or sleep."

(Most Imp. Expected)

Explanation.—There are the closing one of the famous "Ode a Nightingale" by John Keats. In this stanza we find an abrupt hange in the poet's mood from one of extreme joy to that of elancholy. The word 'Forlorn' rings like a bell in the ears of the oet and breaks his spell or dream. The melody of the birds fades ir away ; the spell of imagination is broken. Stern realities of fe look him in the face and with a deep despair he comes back to e world of reality. The dull brain is once more confounded and tarding and the poet. Now he is confidant that imagination can ot long delight him, though it is renowned for its beguiling ower. In short, the poetic dream of Keats is over, and the world ith its fever and frot re-assets itself upon his mind. He regards at imagination is a deceitful fairy who has never been true to any an. Now he doubts that he was really heating the song of the ird.

भावार्थ—कवि कीट्स अभी तक कल्पना के चक्कर में था। इस समय कवि ल्पनिक बुलबुल का गान सुनता रहा, मगर उसे पीड़ा का रुदन भी सुनना है। काकी' शब्द से उसको स्वयं अपने अकेलेपन का आभास हुआ। उस शब्द ने उसको ल्पना-मुद्रा को इस प्रकार से भंग कर दिया जैसे कि घंटा बजने पर मनुष्य का यान भंग हो जाता है। इस प्रकार कवि का भी ध्यान भंग हो गया है। इस शब्द कवि को संसार में वापस आने पर बाध्य किया। उसको आभास होने लगा कि वह संसार की वास्तविकता से भाग नहीं सकता है। बुलबुल तो एक कल्पनामात्र । कल्पना एक अप्सरा की भाँति धोखेबाज है, वह निरन्तर किसी को खुश नहीं

रख सकती है । अतः वह अब धोखे में नहीं आयेगा । अस्तु, विदा ! बुलबुल की काँपती हुई आवाज अब मन्द पड़ गई । अब उसका गान पीछे हटता जा रहा है— सुदूर खेतों में और अब पर्वतों पर, लो वह समाप्त हो गया । कवि को आश्चर्य हो रहा है कि क्या वह सचमुच बुलबुल का गान सुन रहा था ?

CRITICAL APPRECIATION OF KEATS "ODE TO A NIGHTINGALE"

The "Ode to a Nightingale" is one of the most exquisite one of English lyrics regarding the highest imaginative powers of Keats. The poem is full of imagery.

The Ode was inspired by the song of nightingale that had buit its nest close to the house of the poet's friend in the Hampstead. The bird's song throw Keats into a short of trance of tranquil pleasure. One morning he took his chair from the breakfast table, place it on the grass plot under a plum tree and sat therefore two or three hours and returned with some scraps of paper in his hand.

Thus, we see that the song of an actual bird stirs the poet to the depth of his heart and induces a heart-ache and numbness as is caused by hemlock or opiate. To him the song of the bird is a voice of romance coming out of a region of beauty where beauty does not perish and passion does not cloy. The song of the nightingale fills the poet with an inspiration to escape from the world. *"Where beauty cannot keep her lustrous eyes where men sit and hear each other's groan and where, youth grows pale spectre-thin and dies !*

Thus, the ode presents the picture of the tragedy of human life and its forlorns illustrates Keat's pessimism. It shows Keat's dejection.

This order is masterpiece of Keats Sidney, Colvin observes: "It is not the particular nightingale that Keats had heard singing in the Hampstead Garden that his poem invokes, but a type of the race, imagined as singing in some far off scene of woodland of mystery and beauty.

From the agonies of the world be find a refuge in the rapturous song of the nightingale, singing in full-throated ease. The tempo of his rapturous feeling becomes quicker and quicker till it till is carries the poet quite out of the confines of ordinary human experience. And his joy becomes unbounded. And he wants to die in this richest. moment of happiness :

> "To cease upon the midnight with no pain,
> While thou art pouring forth thy soul abroad
> In such an ecstasy."

These lines reveal an undertone of pathos in the poem which is profoundly moving. It was composed at a time when the accumulated sorrows of the poet—the death of a brother, the separation from another, the savage attacks of the reviewers the suspense and agony of the passionate love for Fancy, Brawne had induced in him a mood of wistful melancholy which it was hard for him to suppress them. Hence in this poem the poet clasps thy joy in sadness and feasts upon the very sadness in joy. It is the complex emotion left with acuteness which gives the poem is unique charm".

As Herford says, "It is a richly meditative Ode." The contrast between the immortality of the bird's song and joy and the passing beauty, youth and joy in human life, lends a deep philosophic interest to the poem. The poet is now and content with a life of mere sensations ; the years have brought him a philosophic mind.

Among the other elements of Keat's poetry that an illustrated in the one are his love of romance, deep delight in Nature and Hellenism. The song of the bird typifies the description of the woodland scene in rich and pictures and reference to Flora, Dryads, Bacchus etc. show what deep hold the Greek mythology had in this mind.

Lastly the poem shows a perfect mastery of the poetic language. The concreteness of imagery, the richness of colouring, the deep human interest are the elements of charm. The style has that "rounded felicity of expression, which as Matthew Arnold has put it, as truly Shakespearean. Expressions like "*viewless wings*', '*verdurous*,' '*gloom*,' '*unblamed darkness*', *full-throated ease*' are real jewells. Mark the magic incantations, the deep evocation and suggestiveness of the lines :

"Charmed magic easements opening on the foam."

"Of perilous seas in faery land forlorn."

are unsurpassed in English poetry. Rossett has aptly said about the passage, it shows a reach of expressions which might almost be called the pillars of Hercules and human language. For greater things have been said by greater minds but nothing more perfect inform has been said, nothing wider in scale closer in utterance by any mind of whatsoever pitch of greatness.

The melody and cadence of the words and rythmic beauty of the verification make the Ode of a jet or music like the songi celebrates."

QUESTIONS AND ANSWERS

Q. 1. Write a short note on "The Ode in English Literature with special references to the Ode of Keats."

(*Most Important*)

Ans. The ode was originally a poem that was intended for being sung and was this adopted to a music. In a modern sense however an Ode is defined in the English Dictionary as rimed, lyric often in the form of an address generally dignified or exalted in subject, feeling and style. Goose defines it as "any strain of enthusiastic or exaited lyrical verse directed to fixed purpose and dealing progressively with a dignified theme."

The chief characteristics of the Ode may summarised as follows :—

1. It is longer that the true lyric.
2. The emotion is kind that permits of development.
3. The language is dignified in style and exalted in tone.
4. The structure may be regular or irregular, and is often elaborate.
5. The Ode may suggest its choral origin, or it may be purely personal and suggestive.

Kind of Ode :

We come acrost in literature, a number of styles in which Odes have been attempted to be written by poets. These sundry styles have brought different kinds of Odes which are given below :

(I) **The Horation Ode** written after the Latin poet Horace. An example of it is Marvell's Ode *upon Cromwell's Return from England*.

(2) **Pindaric Ode** attempred in limitation of the Greek poet Pindar. The Greek Odes are famous in the world's literatures. They were originally intended for a dance music of Chorus (a band of singers).

The Greek Odes were divided into three equal parts. Each part was again divided into three sections called. *Strophe Anti Strophe and Ebode* corresponding to the three movements of the Choric dancers. In English literature Grays *Bard* and *progress of Poesy* are examples of Pindaric Ode. They have the above mentioned divisions of lines rhyme scheme.

(3) **Odes with regular Stanzaic Structure.** The number of stanza in regular Odes not fixed as in Keat's *Ode on a Grecian Urn*, *Ode to Autumn*, *Ode to a Nightingale*. William Wordsworth's *Immortality Ode* and Colline's Ode on *the Passion* are suitable examples of this classification.

Sonnets and Odes are Keat's favourite lyric forms, and he has written some fine sonnets but it was in the Odes that the full corrent of his soul, his deep sense of beauty of nature, the significance of art and mythology as the symbols in which the human soul has sought to give expression to, his impassioned sense of the undamental mystry of beauty, fleeting yet perennial, was given the eachest and most harmonious expression.

Viewing on the wonderous Ode together, the predominant quality which we trace in them is an extreme suceptibility to delight, closely liked with after thought pleasure with pains or that pregnant sense of ultimates, a sense of delicious and narrowing which elasps the joy in sadness and feasts upon the very sadness in joy. The emotion thought is the motion of beauty ; beauty intensely perceived and intensely loved".

—*Rossetti.*

Keats looks upon fine phrases like a lower, and according to Swinburne, "the faultless force ; and profound subtlety of his deep and cunning instinct for the absolute natural beauty it doubles the one main, distinctive gift or power which denotes him as a poet among all his equals". This quality abounds in his odes.

Ode to Nightingale is a poem full of Keat's imagery and philosophy of his life. In his Odes Keats writes like a philosopher.

Ode to Autumn is a poem full of wonderful pictures and of rich solemn music. It leaves us with a sense of joy of autumn labour ended, perfection attained and the sadness of autumn, the passing away of beauty and of life of the tears that come unbidden to the eye in gazing at the happy autumn fields".

—*Fowler.*

Q. 2. Write a note on the metre of the poem.

Ans. The poem Ode to a "Nightingale' consist of eight regular stanza containing 10 lines each. The lines in each stanza are ten syllable iambic, or heroic, except the eight lines which has six syllables only. Keats had used this device in some of his lyrical poems. Thus, in very regular lines we have five iambic feet and in she eight there are only three feet. The last line of the second stanza is the only Alexandrine. The rhyme scheme is also noteworthy. The first four lines from a quartrain with alternate rhymes and the last six lines from a sestet. The rhyme is a ab cde cde.

The rhymes are faultless, "The charm of the verse depends partly on the inevitable, yet unmonotonous recurrence of the rhymes, partly on the effect of the shortened eigth lines in producing a momentary pause that hightens the force of the full music of the last two line".

—*Fowler.*

Q. 3. Write a note on the following lines :

'The same that oft times hath charmed magic casements.
opening on the form.

Of prelious seas in faery lands forlorn'.

Ans. These lines in the seventh stanza of the Ode to a Nightingale are considered as the most beautiful and the most romantic lines in the English poetry. In these lines the poet has been able to capture the very spirit of romance. The poet takes us to a far off land of imagination, where, the realities of life cannot have any relation. These lines have been highly appreciated by all critics and their opinions will serve as a comment upon the romantic beauty of the lines. For example A. C. Downer writes :—

"We read the words, we see to beholds in high romance, the shadowy enhanter's castly in a 'kingdom by the sea, the lonely town which encloses an imprisoned princess ; held in duress ; and when the rich full note of the Nightingale breaks upon her captivative ear, she opens the window to lighten and took out over the wild waves for the ship that shall bring the knight for her deliverence."

Rossetti the stern critic of this odc says :—

"The passage about magic casements shows a reach of expression which can almost be called the pillars of the Hercules of Human language. For greater things have been said by the greatest minds ; but nothing more perfect inform has been said ; Nothing wider in scale and closer—in utterance—by any mind whatsoever pitch of greatness."

Leigh Hunt's comment on the lines are as follows :—

"This beats Claud's Enchanted Castle" and the story of King Beader in the Arabian Nights. You do not know what the house is or where, nor who the bird is perhaps a king himself. But you see the window, open on the perilous sea, and here the voice from out of the trees in which it is nested, sending its warble over the foam. The whole is at once vague and pasticular, full of mysterious life. You see nobody, though something is heard : and you know not what of beauty or wickedness was one to came over that sea. Perhaps it was suggested by some faery tale. I remember nothing of it in the dream like wildness of shings in Palmerin of England, a book which is full of colour and home landscape, ending with a noble and affecting scene of war ; and of which Keats was fond."

All these comments on the poem clearly illustrate that these lines are in the spirit of true romantic poetry and in them the poet has successfully captured the spirit of true romantic. As for the explanation of these lines please refer to the explanation of the seventh stanza.

Q. 4. Write a critical appreciation of Keat's 'Ode to A Nightingale.' (Most Imp.)

Ans. For the answer, please refer to the Criminal Appreciation of the above.

ODE TO AUTUMN

(*John Keats*)

Introduction to the Ode.

This ode was published in 1820, written in September, 1819, at Winchester. Keats writes to his friend Reynalds from Winchester on September 22. 1819, "How beautiful the seasons is now. How fine the air—a temperate sharpness about it. Really without joking chaste whether, Dainty skies, I never saw like stubble fields so much as now—aye, better than the chilly green of the spring. Somehow to stubble plains looks warm, in the same way that some pictures took warm. The struck me so much in my Sunday's with that I composed upon."

This would deserves a comparison with Shelley's Ode to the West Wind to know the point of contract between the two, Keat's poem describes the fruitful, beneficent activities of Autumn while Shelley's poem invokes the destructive energy in the form the West Wind.

The Ode was composed in a mood of serene contentment. The beauty of the season which he observed in his walks round Winchester in September, 1819 was "felt in the blood and felt along the heart. And the result was this perfect Ode—piece of Nature lyric."

There is no looking before an after in his poem. Keats surrenders himself to the richness of Autumn, and is no, upset by the thought of the approaching winter, not by that of the vanished spring. In this he remains the great artist that he was. In his ode he presents a happy picture of the Autumn. No philosophy taints his thoughts, no sorrows crowed his vision. Other poets have thought of Autumn as the season of decay. Others have seen in its stormy hours the prophecy of a far on, golden feature. But to Keats Autumn was the season of mellow fruitness and happy content.

SUMMARY OF THE ODE

Keats describe the Autumn vegetatives aspects. That is he describes various flowers and fruits that are found in the Autumn season in the first stanza of poem. We have the picture of the grapes the apple the hazel nut etc., which are present during this season. After that the poet gives reference to the bees and insects of the season. The bees such the honey from the flowers and store it in their hives.

The beauty of the season is described with a rare delicity of phrasing in this stanza.

In the second Stanza the poet presents Autumns itself in its various forms. First comes the season (Autumn) personified as a reaper of crop lying at ease on granary floor with his hair flowing in the air. Next, the autumn is presented as a tired reaper ; fallen asleep a midst the half reaped corn on the field itself induced to sleep with the smell of the poppies and still holding in the hand the scythe in the act of cutting the line of corn along with its tangled growth of flowers. Then the poet describes it in its third stage. Autumn is found like a gleaner going home in the evening carrying the sheaves of corn upon his head, and passing a rivulet, balancing himself with care on the stones of the brook. Lastly, the autumn is represented as a cider pressure closely watching the drops of juice coming out of the press until the last drop is out.

In the third stanza Keats sympathyses with Nature which is represented by Autumn. The sights and sounds of Autumn (Nature), the wilful choir of tiny gnats, the chirping of crickets, the whitling of the red breast bird and the frishing of the lambs appeal to the heart of poet. It is the expressions of joy and happiness is Nature.

CRITICAL OPINIONS ON ODE TO AUTUMN

(1) "*Ode to Autumn* is a poem full of wonderful picture of rich solemn Music. It leaves us with a scene of joy of autumn—labour indeed, perfection attained—and the sadness of autumn—the passing away of beauty and of life : the treats that come unbidden to the eye in grazing at the happy autumn fields." —*Fowler.*

(2) "The Ode is the neares approach to absolute perfection because it exhabits the principle of beauty in nature and breathes a happy spirit wholly free from melancholy that in found in other poems of Keats." —*Swinburne*

(3) "*Ode to Autumn*" opens out no such far-reaching thoughts and feelings as the Odes to Nightingale and thc Grecian Urn, but it execution is perhaps the completest of them all. In the first stanza the beauty, in the last, the pensiveness of the time are expressed in works so transparent and direct that we almost forgets the words at all and nature herself and the season seem speaking to as while in the middle stanza the touches of literary art and Greek personification have an exquisite congruity and lightness."

—*Sidney Calvin.*

(4) "*In Ode to Autumn* 'the Season of mellow fruitfulness' wakens no romantic vision, no romantic longing, like the nightingale's song : it satisfies all senses but enthralls and intoxicates none; everything breathes contended fulfilment without satiety ; and beauty, too, is fulfilled and complete." —*Herford.*

(5) "Sonnet and Ode, these are Keats' favourite lyric forms not songs ; and he has written some fine sonnets, but it was in the Odes that the full current of his soul ; his deep sense of the beauty of nature, the significance of art and mythology as the symbols in which the human soul had sought to give expression to his unpassioned sense of the fundamental mystry of beauty fleeting yet perennial was given richest and most harmonious expression."

—*H. I. C. Grierson.*

(6) "Viewing all the wanderous odes together to predominant quality which we trace in them is an extreme susceptibility to delight, closely linked with after thought pleasure with pain or that piognant sense of ultimate, a sense delicious and harrowing, which claps the joy in sadness and feasts upon the very sadness in joy. The emotion throughout is the emotion of beauty, beauty intensely perceived and intensely loved." —*Rossetti.*

(7) Generally Keats tries to concentrate as far as the law of beauty permits, on beauty, his every line is like a bough that is weighed down with fruit to the breaking point. This effort is best seen in the most inspectable of all, *To Autumn*. The scented landscapes in the first stanza and sympathy of natural sounds in the third would have been enough for most poets, but the effect would have been dispersed or confused without the slowly moving or resting figures, in the central verse, of the winnover and the glenner. These make the picture human and universal, for the central labours are man are.kept before the eye by a profound instinct for plastic arrangements."

SUMMARY IN HINDI

पतझड़ की ऋतु है । आकाश में कुहरा, मगर पतझड़ के दिन फलों के लिये विशेप प्रसिद्ध है । इन दिनों मौसम बदल जाता है और पेड़ पके फलों से लद जाते हैं । फलों को पकाने में पतझड़ की सहायता सूर्य करता है । ऋतु और सूर्य के पारस्परिक सहयोग से अंगूर की फैली हुई बेलें, सेब से झुके हुये पेड़ व नाना प्रकार से दूसरे फल एकदम पकने लग जाते हैं । लौकी की लताएँ पल्लवित हो जाती हैं । अखरोट अन्दर तक पक जाते हैं और उसका बाहरी रंग भी बदल जाता है । फूलों और फलों पर शहद की मक्खियाँ मँडराती रहती हैं और अच्छी तरह से शहद इकट्ठा करती हैं अत: उनके छत्ते शहद से भरपूर होते हैं । तब वे सोचने लगती हैं कि ग्रीष्म ऋतु का अन्त ही न होगा ।

हे पतझड़ ! तुम एक किसान प्रतीत होते हो और ठीक एक किसान की भाँति मानो अपनी कटी हुई फसल के समीप निश्चित होकर बैठे हो । दाने को भूषि से अलग करने वाली वायु के वेग में तुम्हारे सिर के बाल इधर-उधर हिल रहे हैं अथवा पास ही में खड़े हुये अफीम के पेड़ के दानों की सुगन्ध से नशे में आकर अधकटी फसल छोड़कर सोने वाले किसान की तरह दिखाई दे रहे हैं । उसका हँसिया फसल की पक्ति को इस प्रयोजन से कम काटता है कि कहीं आस-पास मृदुल फल वक्त से पहले न कट जाये अथवा ऐसे किसान की भाँति हो जो कटी हुई बालों की गठरी अपने सिर पर रखे हैं । इतना सम्हल-सम्हल कर नदी पार करता है और चलता है ताकि सिर की गठरी न गिर जाये अथवा उस कृषक की भाँति हो जो घण्टों बैठा सेब के रस को मशीन द्वारा निकलते उस समय तक देखता रहता है जब तक कि अन्तिम बूँद न टपक जाये ।

वसन्त के मधुर गीत कहाँ हैं ? उस आनन्द भरी ध्वनियों की परवाह करो जो बसन्त ऋतु में पक्षी उन्मत्त होकर छेड़ते हैं । पतझड़ में भी संगीत है पर वह अपने ढङ्ग का एक है । उसमें भी बसन्त का-सा रूप और आकर्षण है । सूर्यास्त के समय रंग-बिरंगे बादल सुन्दर लगते हैं । उन्हीं के कारण बड़ा दिन लगता है और खेत सुनहले । सायँकाल की सुअरों की आवाज सुनाई देती है जो कि शायद दिन के समाप्त होने पर विलाप-सा कर रहे हों । उनकी यह आवाज दूर तक वायु के साथ पहुँच जाती है । इसके अतिरिक्त उछलते कूदते मेमनों की में-में करने की आवाज भी सुनाई देती हैं । राबिन व दूसरे पक्षियों का कलरव भी मनमोहक है । झींगुर का बोलना भी सुन्दर लगता है । इन दिनों आकाश में उड़ते हुये अबाबीलों का स्वर भी सुनाई देता है ।

ODE TO AUTUMN

(*John Keats*)

Note.—*This poem was written in September, 1819 and published in 1820. It has been aptly called completest poem of Keats. It was composed in a mood of serene contentment. The beauty of the season which he observes in his walks round Winchester in September, 1819 was felt in the blood and felt along the heart. And the result was this perfect peace on this Nature lyric.*

Soft

१९७७

Season of the mists and mellow fruitfulness.
One bosom friend of the maturing sun,
Conspiring with him how to load and bless
With fruit the vines that round the thatch even run
अंगूर की लता
To blend with apples the moss'd cottage trees,
And fill all fruit with ripeness to the core,
To swell the gound, and plump the hazel shells.
With a sweet keenel, to set budding more.
And still more, later flowers for the bees.
Until they think warm days will never cease.
Por Summer has o' erbimn'd their clammy cells.

Paraphrase Stanza 1, lines I-II.

Autumn is presented to us to its vegetative effects. There is mist in the sky. It is mainly the season when mist appears and fruits rippen. The sun helps the autumn to rippen the fruits, to create abundance of grapes on vines that grow widely on thatch eves, and in bending with the lead of apples the moss covered apple trees growing around cottages, and in making the other fruits fully ripe, in This season grounds develop, and the hazel nuts grow sweet and become very big and they are ripened to their very keenal within their shells. In autumn flowers bloom offer plenty of honey to bees. They collect honey in their, lines to the full until the bess begin to feel that summer will never end.

भावार्थ—पतझड़ की ऋतु है। आकाश में कुहरा छाया रहता है, मगर पतझड़ के दिन फलों के लिये विशेष प्रसिद्ध है। इन दिनों मौसम बदल जाता है और पेड़ पके फलों से लद जाते हैं। फलों को पकाने में पतझड़ की सहायता सूर्य करता है। ऋतु और सूर्य के पारस्परिक सहयोग से अंगूर की फैली हुई बेलें, सेब से झुके हुये पेड़ व नाना प्रकार के फल एकदम पकने लग जाते हैं। लौकी की लताएँ पकने लगती हैं। अखरोट अन्दर तक पक जाते हैं और उनका बाहरी रंग भी बदल जाता है। फूलों और फलों पर शहद की मक्खियाँ मँडराती रहती हैं और अच्छी तरह से शहद इकट्ठा करती है अतः उनके छत्ते शहद से भरपूर होते हैं तब ये नाचने लगती हैं कि ग्रीष्म ऋतु का अब अन्त ही न होगा।

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
These sitting careless on a granary floor,
Thy hair soft lifted by the winnowing wind,
Or on a half rea'd furrow sound asleep,
Drown'd with the fame of poppies, while thy hook
Spares the next swath and all its twined flowers,
And sometime like a gleaner thou dost keep
Steady thy laden need across a brook.
Or by a cider-press, with patient book,
Thou watchest the last oozings, hours by hours.

Paraphrase Stanza 2, lines 12-21.

In this stanza Autumn has been personified. First it is shown as a farmer lying at case on at granary floor with the hair flowing in the air. Next, the autumn is represented to a third reaper, fallen asleep amidst the half-reached corn, intduced to sleep with the smell of poppies while his scythe leaves the next line of corn unreaped lest it should cut down flowers tangled with it before their fading time. Then the Autumn is presented as a gleaner going home in the evening carrying on his head a bundle, of sheaves and passing a rivulet balancing himself carefully least the load from the head may fall down. Lastly the autumn is represented as a cider-presser closely watching the juice coming out of grap for hours until the last drop comes out.

भावार्थ — हे पतझड़ ! तुम ठीक उसी किसान की भाँति मालूम होते हो जो कि खलिहान से निश्चित होकर बैठा हो। भूसे को दाने से अलग करने वाली वायु के वेग में तुम्हारे सिर के बाल इधर-उधर हिल रहे हैं, अथवा पास ही खड़े हुये अफीम के पौधों व फलों की सुगन्ध से नशे में आकर अधकटी फसल छोड़कर सोने वाले किसान की तरह दिखाई दे रहे हो, जबकि उसका हँसिया फसल की एक पंक्ति इस प्रयोजन से कम काटता है कि कहीं आस-पास के मृदुल फूल वक्त से पहले न काटे जायँ अथवा ऐसे किसान की भाँति हों जो कटी हुई अनाज की बालों की गठरी अपने सिर पर रखे इतना सम्हल कर नाली पार करता है और चलता है ताकि सिर की गठरी न गिर जाये; अथवा उस कृषक की भाँति हो जो कि घन्टों बैठा सेब के रस को मशीन द्वारा निकलते उस समय तक देखता रहता है जब तक कि अन्तिम बूंद न टपक जाय।

Where the songs of Spring? Aye, where are they?
Think not of them,—thou hast thy music too.
While barred clouds bloom the soft dying day
And touch the stubble-plains with rosy hue,
Then in a wilful choir the small grants mourn

Among the rive-sallows, born aloft
Or sinking as the last wind lives or dies,
And full-grown lambs loud bleat from hilly bourn,
Hedge crickets sing, and now with treble soft
The redbreast whistle from a garden-croft,
And gathering swallows twitter in the skies.

—*John Keats.*

Paraphrase Stanza 3, lines 23-33.

The songs of Autumn are in no way less sweet than the songs of merry birds singing in Spring. Where are the songs of springs? There are no more and, therefore, let us not think of them. Autumn presents may and lovely and beautiful sight of nature besides the chriping sound of the cricket and sound of small gnats. The golden clouds because of the rays the setting sun lock beautiful in the sky. These clouds cast their hues on the harvested fields where only the stubble remains. These clouds seem to prolong the day because or their brightness specially when the sun has set lends a osy colour to the fields. After the sunset one can hear the chirping sound of the gnats in the mellows in the nearby rivers. They seem to lament the death of the day. These mournful sound is carted to distant places by the wind. One can hear the bleating of the full grown lambs and song of the red breast. The twitter of a crowd of swallows can also be heard from the sky where they are flying.

भावार्थ—बसन्त के मधुर गीत कहाँ हैं ? उन आनन्द भरी ध्वनियों की परवाह न करो जो बसन्त ऋतु में पक्षी उन्मत्त होकर छेड़ते हैं। पतझड़ में भी संगीत है पर वह अपने ढङ्ग का एक है। उसमें बसन्त का-सा रूप और आकर्षण है। सूर्यास्त के समय रङ्ग-बिरंगे बादल सुन्दर लगते हैं, उन्हीं के कारण दिन बड़ा लगता और खेत सुनहले। सायँकाल को वन-मक्खी की आवाज सुनाई देती है जो कि किसी हद तक विषादजनक होती है। ऐसा मालूम होता है कि वन-मक्खी शायद दिन के समाप्त होने पर विलाप-सा कर रही हो। उसकी यही आवाज दूर तक वायु के साथ पहुँच जाती है। इसके अतिरिक्त उछलते-कूदते मेमनों की में-में करने की आवाज सुनायी देती है, राबिन व दूसरे पक्षियों का कलरव भी मनमोहक है। झींगुर का बोलना भी सुन्दर लगता है। इन दिनों आकाश में उड़ते हुये अबाबीलों का स्वर भी सुनाई देता है।

GISTS, WORD MEANINGS, ALLUSIONS, EXPLANATIONS, Etc., Etc.

Gist. (Stanza 1) *Line 1-11.*—The poet present a picture of flowers, fruits and insects that grow and multiply in Autumn Bees, collect honey from flowers and feel that the summer will never end.

Season of mists.—In the Autumn season of mists are formed as the strong sun draws water from the earth.

Mellow fruitfulness—ripe fruits. **Mellow**—soft, sweet and juice रस भरे रसीले । **Mellow fruitfulness**—abstract for the concrete ripe fruits. Autumn if the time for the ripening of fruits, and it is the seasons when ripe fruit are sold in the market in plenty. **Season of ....fruitfulness**—autumn is the season when the atmosphere is charged with mist, जब कि वातावरण धुंधला सा रहता है and the trees are full of ripe fruits.

Close bossomed friend..............Sun—Autumn is the season when then the sunshines clearly in the sky, close, bosomed friend Autumn. **Maturing sun**—the sunbeams in autumn are firy and strong. **Conspiring with him**—co-operating with the sun. "Conspiring" is not used in bad sense. Co-operating with the sun to ripen fruits. **To load and bless**—to burden and enrich. **Vines** creepers bearing grapes. **Thatcheves run**—the vines अंगूर की लतायें are spread on the titles and cover of the that ches. **Run**—are spread फैली हुई हैं । **Bend**—bend with the lead of बोझ से झुकना । **Mossed**—covered with moss, **Cottage trees**—झोपड़ियों के आसपास फल के वृक्षों पर फलों का पैदा होना ।

The fruit trees growing round the cottage. **The mossed cottage frees**—the fruit and other trees in the cottage orchards whose stems are overgrown with green moss. (काई) Full with core during the autumn the fruit ripen thoroughly. **To swell**—to make the inside of the fruits to develop. **Gourd**—a large fleshly many seed fruit. **Plump**—to fatten. **Hazell shell**—the shells of hazel. In autumn they are filled with kernel. **Kernel**—pulp of fleshly substance within a fruit having a shell or stones, गुदा और गुठली । **To set budding**—means to bud or bloom. **And still more besides. Later Flowers** of summer from which bees suck honey. **Flower......bees**—honey-flowers. Warm days—summer. **Will never cease**—will never come to an end. **And still more...........the bees**—the bees are misguided by the honey flowers of the Autumn and thus they think that these days will continue with their store. **Overbrimming**—overflowing. **Clammy cells**—hives full of honney. **Clamy**—most stricky.

Explanation with Reference to the context (Stanza 1. Lines 1 to 11).

These lines constitute the first stanza of John Keats' Ode To A Autumn'. Here the poet presents the season of Autumn in its vegetative effect. There is mist in the sky. Autumn is mainly the season of mist and ripe fruits. The sun helps the Autumn to ripen fruit, to create abundance to grapes of vines that grow widely and widely on thantches, and also bending with the load of apples the moss covered apple trees growing around cottage, and making the other fruits fullly ripe. The autumn and the sun combine to develop the ground and make the hazel nut grow sweet genel within their shell, and appear plump. The flower also bloom and blossom. Bees suck up their honey and collect in their strickly hive. There are plenty of flowers that offer so great an opportunity to bless that they feel that summer will continue for ever. There hives are already full of honey and there is no space in them to store more honey collected by bees from the flowers that continue till the late season of autumn.

भावार्थ—कविवर कीट्स का कहना है कि पतझड़ की ऋतु में आकाश में कुहरा छाया रहता है। मगर इस ऋतु में फल बहुत होते हैं और पेड़ पक्के फलों से लद जाते हैं। सूर्य फलों को पकाने में पूरी सहायता देता है। ऋतु और सूर्य के पारस्परिक सहयोग से छतों पर फैली हुई अंगूर की लताएँ अंगूरों से लद जाती हैं। अंगूर, सेब व नाना प्रकार के दूसरे फल एकदम पकने लगते हैं। फलों के कारण पेड़ और बेलें झुक जाती हैं। लौकी की लताएँ हरी-भरी हो जाती हैं। लौकियाँ लटकने लगती हैं, अखरोट अपने खोलों के भीतर तक मीठे हो जाते हैं। वे इतने अधिक पक जाते हैं कि उनका बाहरी रङ्ग भी बदल जाता है। पतझड़ की ऋतु में भाँति-भाँति के फूल खिलते हैं जिन पर मधु-मक्खियाँ शहद के लिये मँडराती रहती हैं। इन मधु-मक्खियों के छत्ते शहद से भरे होते हैं और वे सोचती हैं कि अब ग्रीष्म ऋतु का अन्त नहीं होगा क्योंकि इनके पास मधु पर्याप्त है।

Stanza 2

Gist. (Stanza 2) *Lines* 12—22. In this stanza (Autumn is personified. He is shown in various forms and moods (1) He is presented as a farmer sitting on the granary floor, (2) in the form of a repear who has been lured to sleep by the fumes of pupies, (3) as carrying a heap of sheaves over his head to his home, and (4) as sitting near the cider press watching the juice of apple coming out of the press.

Thee—autumn is personified here, **Oft**—Often. **Amid** in the mids of. **Store**—Heaps corn. **Seek**—tries to find you O, Autumn. **Who hath.........store** the bumper harvest and abundance of fruit and flowers reveals the arrival of autumn. **Seeks abroad**—a man who goes out of door, to find. **The**—autumn personified as the harvester or reaper. **Careless**—unmindful. **Sitting careless**—sitting at ease. **Granary floor**—enclosed place where corn is stored up for thrashing and winnowing. **Soft lifted**—gently raised or blown. **Winnowing wind**—wind that helps the peasant to sift or separate the grain from the chaif (भूसा) **The.....................winnowing wind**—the sifting wind blowing over the head of the reaper is making his hair move to and fro. **Half reaped furrow**—a field (खेत) half the crop of which has already been harvested (काट ली गई) by the reaper. **Furrow**—literally meaning grooves made in the soil of a field by the plough *Hal*). Here it means field. **Sound asleep**—this is another picture of autumn. In autumn we can see farmers sleeping beside their half reaped corn. **Drowned**—made drowsy and sleepy. **Fume**—smell. **Fume of poppies**—smell of opium flower and seeds which produce drowsiness. **Thy hook**—the scythe (हसिया) of the peasant (किसान) Autumn is represented as a farmer harvesting (काटते हुए) his crop (फसल) **Spares the next swath**—the reaper leaves the next line of corn and goes ahead. **Swath** a row of mown grass (कटी हुई घास) or a line of corn already cut. **Its twined flowers**—creepers (बेल) with their flowers that have encircled the stalks of corn. **Like a gleaner** this is yet another picture of Autumn. Gleaner is one who collects the corn that is left behind the reaper. **Steady**—balanced just to hold the sheaf of corn on the head carefully. **Laden**—loaned with sheaves (गट्ठे) **Laden head**—head having a load of corn upon **Across a brook**—while crossing a rivolet. **Cider**—apple wine **Cider-press**—an instrument for extracting the juice from apple (सेव का रस निकालने का कोल्हू) **Oozings**—drops of juice comming out of the press. **Last oozing**—last drops of juice. **Hours**—for a long time.

Explain with Reference to the Context (Stanza 2, Lines 12-22)

"*Sometimes whoever seeks.........hours by hours.*" **(Imp)**

Reference to the context. These lines are from the second stanza of John Keat's "Ode to Autumn." In these lines Keats presents Autumn as a farmer in varied forms. He has personified Autumn. He says :

Explanation That whoever wants to see Autumn, he may see him sitting like a farmer on the granary floor, with his hair blowing to and form in the winnowing wind. He is care free.

Autumn is also seen in the form of a reaper who has fallen asleep being affected by the intoxicating perfume of poppies growing nearby. He is sleeping near his half-reaped furrow. The reaper is seen holding in his hand the reapiug book and leaving a line of corn only oalf cut (mown). He has left this line corn uncut probably to avoid the tender flowers encircling the corn stalks.

Autumn is again seen in the form of a farmer with a heap of sheaves of corn on his head crossing a brook with steady fiim foot balancing the corn on his head.

Autumn is again seen in the form of a farmer sitting near the cider-press and watching the juice of apple coming out of the press for hours and hours without any break until the last drops come out.

***N. B.* Figure of Speech Personification.**

भावार्थ—कवि पतझड़ ऋतु को सम्बोधित करके कहता है कि हे पतझड़ तुम एक किसान की भांति दिखाई दे रहे हो जो कि कटी हुई फसल के समीप निश्चित होकर बैठे हो । तुम्हारे सिर के बाल भूसे से दाने को अलग करने वाली वायु के वेग में इधर-उधर हिल रहे हैं, अथवा तुम पास में खड़े हुये अफीम के पौधों

में आने वाली नशीली सुगन्ध के कारण नशे में उस किसान की भाँति दिखाई देते हो जो अधकटी फसल को छोड़कर सो रहा हो और तुम्हारे हाथ में हँसिया इस प्रकार रखा हुआ है कि मानो तुमने बालों की एक पंक्ति को इसलिये छोड़ दिया है ताकि आस-पास के फूल जो उनमें लिपटे हुये हैं वे न कट जायें, अथवा ऐसे फसल काटने वाले किसान के सदृश्य दिखाई देते हो जो अनाज की बालियों के गठ्ठर को सिर पर रखे संतुलित कदमों से एक चश्मा पार कर रहा हो अथवा उस कृषक की भाँति हो जो घन्टों बैठा हुआ सेब के रस को मशीन से निकलते देखता रहता है, जब तक कि अन्तिम बूंद न निकल आये ।

Stanza 5, Lines 23-33.

Gist. In this stanza Keats regards Autumn as full of beauty in Nature as the Spring seasons. The only difference is that in Autumn the music is mournful while in spring it is joyous.

Think not of them let us not think of the joyous songs and beauties of Spring season in which birds sing merely and happily in the trees. **Thou**—**Autumn. The music too**—Autumn has also its own songs and they have their own beauty and charm. Autumn like Spring has its own music. **Barred..............day**—the sunset time when the streaks (rays) of clouds looking like bars lend a glow to sunset. **Bars**—long lines. **Soft dying day**—the time of sunset when the sun gradually departs leaving a mellowness in the atmosphere. **Bloom**—lend a glow to. **Stubble plains** confield from which crops have been cut and the root ends of stalks (ठूँठ) are left in the soil by the reaper. **Rosy hue** crimson colour (गुलाबी रङ्ग) of the departing sun. **The wilful choir**—the mournful and melancholy band of singers who appear the be mourning the death of the "soft-dying day." **Gnats mourn**—shall gnats produce a mourning sound. The sound produced by gnats and a large number of inspects is called mournful when compared to the joyous melodies of Spring time. **Born aloft or sinking**—the gnats mentioned above are carried high up in the air when the wind blows or they come down with the willows when the wind stops. **Bleat** sound produced by the lambs **Bourn hilly** side. **Hedge crickets** grashoppers. **Treble soft**—gentle shrill note. **Red breast**—**Robin** bird, **Croft** a small plot of enclosed land adjoining a dwelling house. **Garden croft**—garden surrounding. **Cathering swallows**—swallows always fly in flocks. They gather to migrate to warmer climates. Their departure to warmer climates show that winter is coming in **Twitter** chirp.

Explain with reference to the Context (Stanza 3, lines 23 to 33).

"*Where are the songs of Springs............twitter in the skies.*"

Reference to the context. These lines are from the last stanza of Keat's poem Ode to Autumn. In these lines the poet presents before us a comparison between Autumn and Spring song. He says :

Explanation. That some people are charmed by the songs beauties of Spring. Addressing such people the poet says that Autumn season has also its own beauty and music. Songs of Autumn are no less lovely than the songs of Spring-sung by the merry birds among the woods. Autumn presents merry and beautiful sight of the nature besides the chirping sound of the grass-hoppers and the mourning sounds of the small gnats. One can see in Autumn the sight of beautiful clouds touched by the colourful beams of the setting sun. These barclouds cast colourful shades on the field from which corn has been reaped and only the stubs remain.

The pleasant colour of the clouds seems to prolong the day after the sun has set and leads a rosy colour to the fields.

And after the sun-set one can hear the gnats chirping and making a mournful sound among the willows growing in the beds of rivers. Its seems as if gnats are singing the dirge of the departing day and their rising and falling sound is heard at a distance when the wind blows on through and when there is no wind. One can hear the lambs bleating loundly from the hill sides and enjoy the whistling sound of the Robin red breast singing from the garden enclosure. The twitter of the warm of swallows ready to depart to warmer climates shows that the winter is about to begin.

भावार्थ—वसन्त ऋतु के गाने कहाँ हैं ? कवि उन व्यक्तियों को सम्बोधित करके कहता है जो बसन्त ऋतु की सुन्दरता और पक्षियों के मधुर गीत से मुग्ध हैं और कहता है कि पतझड़ के गीत तथा इस ऋतु का सौन्दर्य बसन्त ऋतु के गीतों और सौन्दर्य से कम नहीं है पर पतझड़ का संगीत अपनी किस्म का एक ही है। उसमें भी बसन्त की-सी मादकता है सूर्यास्त के समय रंग-बिरंगे बादल खुशनुमा लगते हैं। उनका रंगीला प्रकाश कटे हुये खेतों पर पड़ने के कारण कुछ उजाला-सा लगने लगता है जिसके कारण दिन बड़ा लगता है। संध्या समय कुटकी (वनमक्खी) की आवाज श्रुतिगोचर होती है, जो किसी अंश तक विषादजनक-सा मालूम होता है मानो वे दिन के अवसान पर शोक-गान कर रही हो। उनकी आवाज वायु के वेग के साथ ऊपर पहुँच जाती है और वायु बन्द हो जाने पर नदी में उगे हुये सपनों के पौधों के साथ ही नीचे उतर आती है। इसके अतिरिक्त पर्वतों से उतरते-फुदकते हुये मेमनों की आवाज भी सुनाई देती है। इस ऋतु में दूसरे पशु और पक्षियों का भी स्वर होता है। इन दिनों अबाबीलों के आकाश में उमड़ते हुये झुंड का, जो गरम देशों की ओर जाते हैं, कलरव भी सुनाई देता है, जिससे ज्ञात होता है कि जाड़े की ऋतु अब आने वाली है।

GENERAL QUESTIONS AND ANSWERS

Q. 1. Give a detailed criticism of the poem, "Ode to Autumn" by John Keats.

Ans. "Ode to Autumn" opens out on such far-reaching thoughts and feelings as the "Odes to Nightingale" and the "Grecian Urn" but in execution it is perhaps the completest of them all. In the first stanza the beauty, in the last the pensiveness of the time are expressed in words so transparent and direct that we almost forget they are words at all, and nature herself and the season seem speaking to us ; while in the middle stanza the touches of literary art and Greek personification an exquisite congruity and lightness."

—*Sidney Colvin.*

Ode to Autumn has aptly been called the completest poem of Keats. It was composed in a mood of serene contentment. The beauty of the season, which he observed in his walks round Winchester in September, 1819, was felt in the blood and felt along the heart.' And the result was this perfect piece of Nature lyric.

There is no looking before and after in this poem. Keats surrenders himself fully to the rich beauty of the season, and is not troubled by the thought of the approaching winter nor by that of the vanished spring. In this he remains the great artist that he was. No philosophy taints his thoughts, no sorrows crowd his vision. Other poets have thought of Autumn as the season of decay. Others have seen in stormy hours the prophecy of a far off golden future. But to Keats, Autumn was the season of mellow fuitfulness and happy content.

The beauty of the season is described with the rare felicity of phrasing in the opening stanza of the poem. In this direct, simple and innocent attitude to Nature, Keats comes very close to the ancient Greeks. He makes the gland discovery of a being conspiracy in nature between Autumn and the sun a myth wrought in the manner of the old pagans.

In the second stanza the ageless activities of men in the lap of Nature have been prescribed into four exqusitively reposeful figures. These figures are no abstractions. The repose and beauty of the season, and the happy faithful labour of men, blead and are moulded into status quo forms. Each gesture is expressive of patience, each pose of content and ease. Keats thus blended poetry with sculpture, and saw the spirit of Autumn, as a Greek would have seen her, in human forms of firm outline and serene grace.

In third stanza there is a single blemish,—where are the songs of spring ? Why should the poet have at all asked this question ? But he quickly brushes it aside. Think not of them. The solemn symphony of Autumn is waderfully represented in "*Then in a wailfulchoir...............skies*". There is perhaps a shade of pensiveness in certain notes of his Autumn music—but there is no gloom as of the approaching winter. *(Adopted)*

Q. 2. Explain with Reference to the context.

(*i*) '*And still more, late flowers......amld the store' lines 9-11.*

(*ii*) *Sometimes whoever seeks.........hour's line 13-22 (M. Imp.)*

(*iii*) '*Then in a wilful choir.........witter in the skies.' (Imp.)*

Ans. For explanation see Notes.

6

Lord Byron

(1788—1824)

I. Life and Works of Lord Byron

1. **1788-1812.**—Born Jan. 21, 1788. Educated at Harrow and Trinity College, Cambridge, published "Hours of Idleness" in 1807. A review of this book in the Edinburgh Review provoked the Satire English Bards and Sootch Reviewers, which was published in March, 1809. After this date Byron travelled in Spain, Greece and Turkey for two years. On his return he published the first two Cantos of 'Childe Harold" in 1812.

2. **1813-15.**—During the years 1813-1815 he wrote "The Giaour", "Bride of Abydos", "Corsair", "Hebrew Melodies". "Seige of Corinth" and "parisina". The two were published in the Spring of 1816 shortly after Byron's separation from his wife whom e had married on Jan. 2, 1815.

3. **1816-24.**—The year, 1816, was the most important epoch n his life. He left England near to return ; settled first at Geneva where he made the acquaintance of Shelley, composed the Third Can of "Chide Harold," "prison of Chillon," and began "Manfred." n 1817 he removed to venice, finished "Manfred", wrote the Lament of Tassa," the Fourth Canto of "Childe Harold" and Beppo". In the years 1818 and 1819, still residing at Venice, he roduced the "Ode on Venice," "Mazeppa': and the first four Cantos of "Don Juan". In 1820 and 1821, while living a Revenna, e wrote the "Prophecy of Dante Marino Faliero. Sardanpalus," The two Foscari" "Cain," "Heaven and Earth" and "A Vision of udgment part of the two next year spent at Pisa in close intimacy ith Shelley. "Werner." "The Deformed Transformed, The Island," nd the remaining Cantos of "Don Juan" on which Byron had been orking from time to time during the Revenna residence were ompleted. On July 13, 1823, Byron sailed from Genoa for Greece, n order to take active part in the liberation of that country from Turkish rule. He died of fever at Missonghi on the 11th of April, 1824, at the age of thirty-six years and three months' (Adapted).

II. Chief Characteristics of Byron's poetry

1. **The Note of Romanticism in Byron's poetry.** Byron's oetry is marked by a large and sweeping imagination and a round rush of passion. These two qualities make his poetry roman-c. But it must be admitted that his romantic ardour is some what odified by his curious matter of factness. While Shelley with an

infinite longing fixes his gaze on the future and his imagination 'glides' 'glimmering through golden ages unborn ; while Keats repeatedly harkens to the dreamy past with quenchless yearnings for beauty ; Byron stands firm on the present with its problems and varied interests. Byron deals in his poetry with the Europe of his time with .its gaunt prejudices and conventions, its hypocrises and pettinesses. It is true that he sometimes goes to the historic past to feel the pathos of "the days that are no more". But this attitude is but a temporary escape from the dreary present. He is however more at home when he is dealing with the present. He possesses a strong and vivid sense of delineating the present. That is why an elemental passion for freedom breathes though his poetry. That is again why he rebels against all conventions, social, political or religious. It is here particularly that he touches Shelley, and it is this spirit of definance that, curiously enough widens his sympathies and markes his a champion of the liberty of the world.

Says a well know critic, "profoundly touched at certain points by Romanticism. Byron was never a poet of romanticism in the sense that Shelley, Scott, and Coleridge were. Like Wordsworth and Southey he is deeply touched by its influences at on moment but is far away , at the next, a certain solidity in Wordswroth's nature, coupled with a chariness in yielding to emotions, gives his romanticism very definite limstation ; while about both Southey and Byron there was a strong practicaly, a vivid sense of the present that circumscribe their romanticism. Of all the great poets of the time Byron presents the curious and piquant combination of an ardent romantic imagination and an intellect and outlook essentially wordly and matter of fact : with Keats it was the, past with Shelley the future with Byron it is the present that really interests and grips him His ardent fancy dallied with the past on occasions : that he is mos at home with the England of his day, the Empire of his day, it social hypocrises its literary conventions and affections".

2. As a poet of Revolution and Liberty. A rebel agains society, and not only against society but also against very condition of human life, Byron is our one supereme exponent of the destructive forces of Revolution. Of its constructive energy, its socia ardour, its liberty. But liberty for him was synonymous with pu individualism ; it meânt at bottom the right of each man to live as law upto himself. He is from the first to the last a great iconclas His struck fiercely at the old order, but he had no new faith, no ne idealism to offer in place of the idol worship, he helped to destro Thus, he leaves us face with nation "Venitas Venitatum" was t text and epitome of all his criticism of life.

3. His Egotism. The egotism of his personal character is t ground of his writings. He does not, like that the true creati artist, should merge himself in the outer word. He draws t world down into himself. He can express his own emotion wi almost unrivalled power. But that power fails the mement attempts to transcend the limits of what he himself had known and felt. Hence the monotonous repetition of one and the same type is in the long succession of Byronic heroes.

4. As poet of Nature. As a poet of Nature he has no eye for the quite beauties of a domestic landscape. He is the poet of the mountain peak, the sea, and the tempest ; he can render the might and mercy of ocean, mountain, and the tempest with a power which has never been surpassed. A contempt for his fellowmen mingles curiously with his love of Nature and the solitudes. Unlike Wordsworth he does not efface himself in her presence, but finds a congenial spirit in her modes of fierceness and power. His magnificient portrayal of the might of the ocean and the storm in 'Childe Harnold's is unsurpassed in the English language.

Byron's treatment of Nature does not being him under the romantic school. He never possessed the real temper of the Lake school. The charm of his natural scenery lies in beautiful descriptions, and picturesque experiences related with great passion. He did not look more reflectively upon Nature but was satisfied with her external features. Like Wordsworth he did not reach the heart of Nature by the imagination penetrative. He is therefore wanting in both the pure romantic spirit and the romantic garb of fine diction. In the words of Tozer, "Byron's delight in nature was too intense to allow of his analysing it minutely. The objects which he observes and the feelings raised by them are fused together and take shape in metaphorical language". This is the reason why we do not come across and painting in his poetry. It cannot, however, he denied that Byron was one of the great pioneers of romanticism. "He was one of the chief forces which made breach for romanticism in the fortress walls of custom and prejudice. As a matter of fact no one so much made popular the romantic taste in poetry as Byron did. He revolted against social conventions and considered the whole universe to be out of joints. A rebel like this was the fit person to carry on the touch of romanticism. His influence in shaping the poetry of Nature was indeed very great. His love for the mountains and the storms and the glories of the sea affected the mind of many readers. He not only imbued the literature of the generation with his spirit but was known to be a great force in continental romanticism.

Says Cazamian "It is in this description of Nature that Byron is most original. Without forgetting himself, he paints admirable pictures of the elements, in their calm and above all in their fury. The emotion infused in these landscapes is born of the delightful relaxing of a sorrow laden soul, that years for untravelled expansion.........In Byron we have a pantheism, very different form that of his contemporaries ; the universe from him is a mysterious power and accomplice, looking cynically upon rebellious spirits because it ignores human orthodoxies ; a help to souls in torment because it appears to them, and fortifies in them the bitter and strong feeling hey have of themselves."

5. His Lyrics. "Of lyrics it may be said that while lacking the exclusive delicacy of Shelley, and noble distinction of Wordsworth, they have a little charm and gracious music of their own."

Some ago so far as to say that Byron essentialy lacks lyrical faculties. It is true that he is superb in the art of description and lacks that real imagination, which creates spider like fabricks out of spontaneous impulse. But there is no denying the fact that he has a remarkable power of passionate self-expression which help him to ease his heart of his aches when the imperious urges within Thus, his lyric come out as musical gusts of wind, impulsive, passionate, random, but spontaneous. It is the element energy of the soul that speaks. In his lyrics, is often the Virgilian cry.

6. The Essential interest of Byron's Poetry. The essential interest of Byron's still abides, at least for some of us. In an age in which the poets habitually dwelt in a world removed from the everyday life of men, Byron "is never moved by true strength of his passion or the depth of his contemplation, quite away from the ground or reach of the civil animal who dwells upon it." His best work impresses us by the sheer force of his poetic imagination which reaches its highest level stirred by "an energetic interest in real transactions". Thus it comes about that his interest in beauty is not so keen as his interest in human affairs. In dealing with men, he often betrays his ignorance of the subtleties of psychology, and a lack of understanding of the profound truths of morality. But he is the dazzling master of the grand human passion that stir us to do heroic deeds. He can raise a hurricane of emotions, and triumphantly ride the storm. His responsableness and self control do not desert him even in the most tempstuous moods.

7. Characteristics of Byrons Poetry.—(i) His vocabulary was tensive, so that whatever subject he treats of he seldom fails to light upon the most felicious expression. This was the result of wide reading, aided by a very retensive memory.

(ii) rapidity in composition was astonishing. This though partly the effect of impatience, was in some degree produced by deliberate judgment. He felt the need of an immediate stimulus and feared lest his imagination should be chilled by delay. 'If I miss my first spring," he said, "I go gambling back to may jungle again."

(iii) This gives poetry the spontaneity of genius, and enables him to bring his whole force to bear on the idea that is before him, but it was impossible that one who wrote with such impetuousity should produce faultless verse.

(iv) Hence arose that slovenliness which mars so many even of his finest passage by grammatical or metrical imperfections when he did alter ; he always altered for the better.

(v) He had little of the artist's love for from and cared more for the thoughts which he desired to press than from the mould into which he would cast them. At times Byron's crowding. Ideas could hardly be expressed in melodious lines.

(vi) His eat, too, was wanting refinement. We cannot say definitely that he had a bad ear, for in that case he could not have produced so many verses of enquisite beauty and sweetness. If the two elements of which rhythem is composed, movement and grace, are considered. Byron's poetry possesses the former in a remarkable degree. His lack of a sensitive ear sadly mars many of his verses. Swinburne says "His verse stumbles and jumps, stammers and halts, where there is most need for a swift and even pace of musical sound."

(vii) The great eloquence of his poetry consists in fiery words. "Burning words which are torches rather than stars". This is due o the fiery soul of the poet.

(viii) In all his poems we come across passion and strength, nd the lessons that we derive are lessons of force and utility. The nguage of Wordsworth and Coleridge was too weak to break up e silence. Byron always wrote like a strong man. The great ower of Byron's poetry consists in (a) the sweep and rush of ound ; (b) the vividness of descriptions ; (c) the wealth of expres-on ; (d) the variety of passion or the intense force with which he alizes the stronger emotions of man. The distinguishing quality f his poetry in the combination of force and tenderness and in this spect no other English poets except Shakespeare and Milton can e compared with him. *(Adopted)*

(ix) As an artist, it is interesting to compare his quick, vivid pressionism with the caressing exactitudes of Keats. He has an e for essentials, and can dash off a pictorial effect of a dramatic etch with amazing dexterity and skill. The effect may be rather the flamboyant poster type than that of the finished picture.

SOME CRITICAL REMARKS ON BYRON

(1)

"The power of Byron's personality lies in the splendid and perishable excellence which covers all his offences and outweighs l his defects ; the cxcellence of sincerity and strength.

True also that as a poet he has no fine and exact sense for ard and structure and rhythm ; he has not the artist's nature and ift. Yet a personality of Byrons force counts for so much in erature ! along with his astounding power and person he had a ong and deep sense for what is beautiful in nature and for what s beautiful in human action and suffering hence when warms to his ork, when he is ixpired. Nature came and took to write for him s she wrote for Wordsworth though in a different fashion, with her n penetrating simplicity."

—*Matthews Arnold* (*Essays in Criticism*)

(2)

Intensity is the great and prominent distinction of Lord Byron's writings. He seldom gets beyonds force of style, nor has he produced any regular work or masterly whole. He does not prepare any plan beforehand, nor revise and retouch what he has written with polished accuracy. His only object seems to be to stimulate himself and his readers for the moment—to keep both alive and away from ennul to substitute a ferverish and irritable state of excitement for listless indolence or even calm enjoyment. For this purpose, he pitches, on any subject at random without much thought of delicacy. He is only impatient to being and takes care to adorn and enrich it has he proceeds, with thought and breathe and words that burn'...He grappless with his subject and moves, penetrates and animates it by the electric force of his own feelings. He is often monotonous extravagant, offensive ; he is never dull or tedious, except where he writes prose.

Lord Byron does not exhibit a new view of nature or raise insignificant objection importance by the romantic associations with which he surrounds them, but generally (at least takes commonplace thoughts and events and endeavours to express them in stronger and statelier language than others. His property stands like a Martello tower by the side of his ground, or creates a sentiment out of nothing. He does not describe a daisy or a perwinkle, out the Cedar or the Cypress, not poor, men's cottage, and princes. His Childe Herold contains a lofty and impassioned review of the great events of history, of the mighty objects left as wrecks of time but he dwells chiefly on what is familiar to the mind of every school boy, has brought out few new traits of feeling on thought and has done no more then justice to the reader's preconceptions by the sustained force and brilliancy of his style and imagery in fact. Lord Byron is the spoiled child of fame, a swell fortune. He has taken a surfeit of popularity ond is not contained to delight, unless he can shock the public. He would force them to admire a spite of decency and common sense ; he would have them read what they would read in no one but himself of he would give a rush for their applause. He is to be a chartered liberatine, from whom insult or favours, whose contempt is to be a new incentive to admiration".

Hazlitt (*The Spirit of the Age*).

(3)

"It is at such an epochs that poetry has its greatest opportunity and in that "iron time of doubts, disputes, distributions, fears. Byron took his seat upon the intellectual throne and interpreted from his own heart the aguish and aspirations of the contemporaries. In England itself the other great poems of the romantic movement held as high a place as he : but the author of Childe Harold, appealing to no one nation in particular, but to all mankind which shared his despair and entertained, but to all mankind which shared his despair and entertained his hopes gained a place above them all in the effection in Europe".—*A. Hamilton Thompsan.*

(4)

"It was in description and meditation that Byron excelled. Description, as he said, Don Juan, was his forte. His manner is indeed peculiar, and is almost unequalled ; rapid, sketchy, full of vigour ; the selection happy, the strokes few and bold……… He has accustomed himself to gaze on nature with the eye of a lover, to dwell on every feature and to mark every change of aspect. Those beauties which strike the most negligent observer and those which only a close attention discovers are equally familiar to him and are equally prominent in his poetry.

His discription, great as was their intrinsic merit, derived their principal interest from the feeling which always mingled with them. He was himself the beginning, the middle and the end of all his owo poetry, the hero of every tale, the chief object in every landscape.

Among that large class of young person whose reading is almost entirely confined to works of imagination, the popularity of Lord Byron was unbounded. They brought pictures of him. they treasured up the smallest relics of him ; they learned his poems by heart and did their best to write like him and took like him. Many of them practised at the glass in the hope of catching the curl of the upper lip, and the scowl of brow, which appear in some of his portraits………From the poetry of Lord Byron they drew a system of ethics compounded of misanthropy and voluptuousness, a system in which the two great commandment were to have your neighbour, and so love your neighbour's wife.

The affection has passed away ; and a few more years will destroy whatever yet remains of that magical potency which once belonged to the name of Byron. To us he is still a man younger, noble, and unhappy. To our children he will appoint his place among writers, without his rank or to his private history. That his poetry will undergo severe gifting, that much of what has been admired by his contemporaries will be rejected as worthless, we have little doubt. But we have as little doubt that, after the closest scruting, there will still remain much that can only perish with the English language." *Macaulay* (*Essay on Byron*).

(5)

"His (Byron's) sincerity indeed a difficult to discover and define, but it does in effect a lie at the root of all the good works ; deformed by pretension and defaced by assumption, worked by folly and veiled by affection, but perceptible after all, and priceless."

—*Swinburne*.

(6)

"A little more than twenty years ago. Matthew Arnold predicted that, when the yeer 1900 came. Byron and Wordsworth would stand out as the two great poets of the closing century. Some present day critics would perhaps place beside them. Tennyson and Browning. In either case, Byron's fame is equally undisputed. He belongs among the immoral." (*Rulph Hart Bowles*)

SOME SPECIMENTS OF BYRON'S POETRY ILLUSTRATING ITS MAIN CHARACTERISTICS

Youth And Age

There's not a joy the world can give like that in takes away
When the glow of early thought declines in feeling's dull decay:
'Tis not on youth's smooth cheek the blush alone, which fades so fast
But the tender bloom of heart is gone, ere youth itself he past
Then the few whose spirit float above the wreck of happiness.
Are driven o'ver the shoals of guilt, or ocean of excess ;
The magnet of their course is gone, or only points in vain
The shore to which their shiver'd sail shall never sketch again.
Then the mortal coldness of the soul like death itself come

It cannot feel for other's woe, it dare not dream its own ;
That heavy cold has forzen ov'r the fountain of our tears,
And though the eye may sparkle still, 'tis where the ice appears.
Though wit may flash from fluent lips, and mirth distract the breast,
Through midnight hours they yield no more their former hope of rest !
'Tis but as ivy-leaves around the ruined turret wreathe,
All green and wildly fresh without, but worn and gray beneath,
On could I feel as I have felt, or be what I have been,
Or weep as I could once have wept o'er many a vanished scene,—
Aspirings in deserts fount seem sweet, all brackish though they be.
So midst the wither'd waste of life, those fears would flow to me,

—*Lord Byran.*

Introduction to the Poem

The poem, Youth and Age, is regarded to have been written and published by Lord Byron in or about 1816 when he prepare himself to leave England never to return. It is the period of his disillusionment. He wakes up from a slumber to realise that his youth is leaving hold of him and age is ascending on him. This is his disillusionment which he expresses in the poem. Youth and age. His youth is replaced by the old age which means the disappearance of blush from checks, of glow from the thoughts and of bloom from the feelings. Now his happiness is wrecked and he is without feelings. His inward is withered thought the outward self gives a glimpse of life and freshness. His wishes for youth though with no success.

What youth was to him can be better guessed from his biography. A good heritance the cheerful days of swimming and boxing in the school life, his courting of young maidens, his passionate idealism of poetry, the wide travel of the continent, are some of the things of his remembrance when he sits idle, thinking of his poet, All this makes him sorry for what he is an present hour. Though his wit is sharp and fluent, yet thers is no hope, on rest talking life. The poet who awoke one morning to find himself famous, sinks to deep contemplation of his old age which is fast approaching. The poem, Youth and Age, is a picture of this state of the poet. As an outcast he leaves his country and travels on the continent. He says for a short while with Shelley and later goes to Greece to support the Greek's freedom movement and fight against Turks. Youth and Age brings out the whole mental agony of the poet, Byron. It is a subjective poem in simple language. It is very much similar to Coleridge's poem of the same name, but it differs from the objective poem Youth and Age, of Shakespeare.

Analysis or Main Points of the Poem

1. The poet lament for his rapidly passing youth and complains that the world has taken form him the glow of feelings, the blush of smooth cheeks and the bloom of heart.

2. After the passage of youthful period man's happiness is wrecked ; but still a few person manage to show it, though in their effort they are misled to the path of guilt or excess.

3. After the departure of youth coldness covers mans' feelings and he forgets even his woes. His enthusiasm and glamour all get chill over it.

4. The only sign of growth in old age in the flashing of wit though mirth goes away. The outward of man gives the glimpse of freshness and vigour but in fact the inward is worn out within the shining outward.

5. The poet aspires for youth but he realises at last that in the waste of life in old age the springs pf youth are dried up or grown insipid and dull.

Substance of the poem in English

"Youth and Age" is the outcome of the changing period in the poet's life. His life before 1819 is different from the life after this date. This transitional period of the poet's life brings him to a sense of disillusionment. Now he rises form a deep slumber and grasps the ultimate reality of life. His youth was full of pleasure and delight. He has enjoyed himself all the joys whether approved or unapproved by the society. He travels widely out he continent and courts young maidens, so much so that he becomes a typical Byronic hero with passionate idealism but with scandalous reputation.

He realise in him the presence of the old age which has withdrawn from him all the joys of youth. Now there is a steep fall in the vigour of his youthful feelings. His ruddy cheeks, too, do not glow as they did in the past. His heart is could and dull. He finds no direction and the shore of his destination is lost with the grown up age. Something like chill has enveloped his spirit and he is no more conscious of his griefs as of others. At times he finds his wit has grown flipent and sharp but his delight is gone. The hours of midnight do not provide any joy, hope and rest to him. His within is worn out with grief and sorrow but his without seems to be green and fresh like the leaves of every-green ivy-plant. It is pathetic and sorrowful to the poet.

The poet aspires to the young again. He expects his feelings to return to the same vigour. He demands that even the tears of youth should come back. But this is not possible. His thoughts and feelings which emanate like the fresh springs of summer, too are not sweet but brackish, though they appear so out wardly. The poet wishes in the end that he is wasted : tears should continue to flow from his eyes both to refresh his memories of youth and to give him solace in his old age which is nothing but a dull, dross and drab piece of waste resulted from active and vigorous life.

Substance of the poem in Hindi
हिन्दी सारांश

'यूथ एण्ड एज' नामक कविता कवि के जीवन में बदलते हुये काल का परिणाम है। 1816 के पूर्व का जीवन इस तिथि के उपरांत के जीवन से भिन्न है। कवि के जीवन का यह मध्य काल उसे भ्रान्ति से दूर सत्य की भावना के समीप लाता है। अब वह गहरी निद्रा से जागृत हो जाता है और जीवन के अन्तिम सत्य को ग्रहण करता है। उसका यौवन सुख और आनन्द से युक्त था। उसने स्वयं समस्त आनन्दों का उपयोग किया है, चाहे वे समाज द्वारा स्वीकृत थे अथवा अस्वीकृत। वह योरुप महादेश पर विस्तृत रूप से यात्रा करता है और युवतियों को प्रेमपाश में आकर्षित करता है। यहाँ तक कि वह स्वयं बायरीनिक अभिनेता बन जाता है जो तीव्र प्रेमयुक्त आदर्शवाद से युक्त है परन्तु कुख्यात सहित।

वह स्वयं में वृद्धावस्था की उपस्थिति का अनुभव करता है जिसने कि उससे यौवन के समस्त आनन्दों को छीन लिया है। अब उनकी युवा भावनाओं की शक्ति में एक गहरी गिरावट है। उसके गुलावी कपोल अब नहीं चमकते हैं जैसा कि पूर्व काल में चमकते थे। उसका हृदय शीतयुक्त तथा मन्द है। उसे दिशा नहीं सूझती है और इस बढ़ती हुई अवस्था में उसकी मंजिल का किनारा भी खो गया है। शीत के समान किसी वस्तु ने उसकी आत्मा और भावनाओं को घेर लिया है और उसे अब न तो अपने दुःखों का ज्ञान है और न ही दूसरों के दुःखों का आभास है। कभी-कभी उसे मालूम होता है कि उसकी बुद्धि और वाणी प्रवाहपूर्ण तथा तेज हो गई है, परन्तु उसके आनन्द का लोप हो गया है। मध्यरात्रि के क्षण उसे आनन्द, आशा और अवकाश प्रदान नहीं करते हैं। उसका हृदय दुःख और पीड़ा से विदीर्ण हो गया है परन्तु वाह्य सदाबहार के वृक्ष की पत्तियों के समान हरा व ताजा दिखाई पड़ता है। यह दुःखपूर्ण और दयनीय व्यवस्था है कवि के लिये।

कवि पुनः युवा बनाने की अभिलाषा प्रकट करता है। वह आशा करता है कि उसकी भावनायें उसी शक्ति को पुनः प्राप्त कर लें। वह माँग करता है कि उसके यौवन के आँसू भी वापस आ जायँ। परन्तु यह सम्भव नहीं है। उसके विचार और भावनायें भी जो ग्रीष्मकालीन झरनों की तरह ऊपर उठती हैं, मृदु नहीं है, वरन् खारी हैं यद्यपि बाहर से वे मृदु दिखाई देती है। अन्त में कवि इच्छा प्रकट करता है कि उसकी अश्रुधारा उसकी आँखों से बराबर बहती रहे ताकि वह यौवन की यादों को पुनः ताजी कर सके और स्वयं को वृद्धावस्था में सांत्वना दे सके। वृद्धावस्था उसके लिये एक सूखे दुखित, मन्द व व्यर्थ नष्ट टुकड़े के समान है जो जीवित और शक्तिशाली जीवन से ही उत्पन्न हुआ है।

Critical Appreciation of the poem

Introduction—"Youth and Age is a remarkable poem composed by Lord Byron. It is unique among the poem of Byron, it distinctly marks the two periods in the life of Byron. Byron never got old. He died young at the age of thirty six. So actually there is no old age in him, yet there is surely a period in the lalter years of his life, which he regards an old age. This period begins from 1816 when he leaves England for over and goes on travel to the continent. Then he is twentry eight only. So his old age beings at twenty-eight. Really it is not the beginning of old age but the beginning of a period, distinct from the first and early period of youth. It is the period of his disillusionment. It is in this period that he composes this poem. Then he realises the whole truth of life. He laments of the expiry of his youthful age and cries to see the cold grief and dullness of the old age which he unwillingly gets in.

A Subjective poem :

The poem, Youth and Age, is subjective in nature. It is not objective like the Shakespear's poem, Youth and Age. It is similar to the subjective poem, Youth and Age, by Coleridge. Like Coleridge, Byron also feels dejected at the departure of his youth. He expresses his personal feelings in the poem, Youth and Age. He does not say anything about the nature of youth or about the weakness of old age, but he laments the departure of the youthful period from his life. His life in the so-called, old age has become dull, hopeless, wretched, and sorrowful. He finds no joy in life. His treasure his happiness is wrecked ; his feelings are cold ; and his spirit is damped. So there is a series of grudges and grievances against the old age which has shattered the poet's vigour, freshness, enthusiasm that he had in youth.

Romantic Element :

Byron belonges to the younger generation of the Romantic poets who come to be favourite of the people after Wordsworth and Coleridge. Among them are Shelley and Keats besides Byron. They all died young but their youthful glow and favour are matchless in the whole range of the English poetry. Their last days are the days of realisation of life in all its vareities—pains and pleasures. They all lament the passing of their youth and feel irksome at the approach of the old age. Shelley's Lament, Keats' Ode to Nightingale and Byron's Youth and Age, are the specimens of their expression of sorrow and pain, of their realising the slipping of life from them. This sort of experience and expression is novel in the English poetry, and so it is romantic. This mourning of old age, human pain, pessimistic felling are all but the manifestation of the romantic element in Byron's, Youth and Age. Besides, the simple diction of the common speech, instinct with human feelings, is yet again romantic and can easily be distinguished from that of the age of Pope.

Pethetic Note :

The poem, Youth and Age, is also a study of pathos in the poet's life. He feels a sense of hopelessness and desperation in him. On one hand in his youth with its joys and on the other is his old age with eares and weaknesses. He stands between both the states. He contrasts them and feels extreme pain at what is lost and at what is to follow, both annoying to him and making him reluctant and indifferent to life. This state is pathetic. He further feels pathetic at his without which is still fresh and green but which covers the dry worn and sapless within. Pathos is implicit in his aspiring for life youth yet again.

Pessimistic Attitude :

With the end of all pleasures of youth the poet see no spark of hope and life. The blush of cheeks and bloom of heart are no more in him. His soul has become cold and chill has enveloped his ethusiasm. He considers the life of the old age as a hauge waste. He regards tears as the springs of brackish water. He comes out a man of mis-spent youth and scandalous reputation and thus becames a social outcast. At this makes him pessimistic and he shows this atitude in the poem, Youth and Age.

Style of the poem :

The poem is short one with fine regular stanzas of four lines each. The lines are bigger ones and brings out the pain of the poet's heart. The language used is very simple, easy and lucid. The words used are common and familiar ones. The flow of feelings is continuous and even. Every where there is one recurring theme of something lost and gone : so there are effect and intensity in the poem. The first and the third lines of the stanzas rhyme with the second and the fourth lines respectively. However, there is a romantic glow in the style and theme both.

Comparison and Contrast :

Byron's poem, Youth and Age, can be compared to that of Coleridge. The latter also laments for his lost Youth. He feels sorry for his departed hope, poetry, friendship, freedom and love in his old age. Yet he does not accept the loss of youth. He feels young. Shakespeare's poem, a Madrigal, is a contrast to it. It contrasts the youth and the age. It it objective in nature while Byron's poem is subjective. Shakespeare himself contrasts both youth and age. He loves youth because "Youth is hot and bold" and hates age because "Age is weak and cold". Byron does nothing of this sort. He is a single narration of his own woes and weaknesses.

Gist, Notes and Explanations

Stanza 1

Gist.—Life in the world is subject to decay and dacline in old age when feelings are dulled, ruddiness of face depart and tenderness of heart is hardened.

Notes. Glow—force, fervour. **Early thought**—feelings of youthful days. **Decline**—becomes dull and inactive. **Smooth** withering, wasting. **Smooth check**—softness and newness of youth, reflected on human body particularly on cheek. **Blush**—the falling of softness and ruddiness. **Fades**—withers. **Tender of bloom heart**—solt feelings and emotion that one experiences in youth. **Lre**—before.

Exp.—It is the first stanza of the poem, Youth and Age, composed by Lord Byron. It brings out the metal torture of the poet who feels exhausted and extinguished at the departure of his youthful period. Though he is twenty eight, yet he thinks that he is old forsaken and forlorn. He is compelled to is utter, "the tender bloom of heart is gone or youth itself past."

The poet complains that this world is very cruel. It has given no joy to the poet : contrarily it has withdrawn from him the joys and pleasures of his youth. As a result he has become melancholic and morsoe. His thoughts are dull and puslate with life no more. His spirit is damped and his feeling decayed. Even his bodily fervour is lost, resulting in the withering of the ruddiness of cheek. Though his youth is not spent yet he feels that his heart has grown cold. There is vacancy in it and finds nothing to cheer itself.

This stanza is subjective and reflects the poet's sorrow. Yet it is true that man is subjected to so many ills of life that he begins to feel old before he is old.

Stanza 2

Gist.—what is true of the poet's youth, is also true of every man's youth. But some are over active and go in excess to feel youth though they are old and will never feel youth in them.

Notes.—The few—the few men who feel young. **Spirits**—courageous feelings, youthful urge. **Float above**—is found on the surface. **wreck**—destruction, waste **Soals of guilt**—are led to commit acts bordering guilt. **Ocean of excess**—are forced to do things which are excessive in one direction or abnormal things. **Magnet**—powerful attraction—indirectly referring to youth. **Course**—course of life. **points in vain**—refers uselessly. **Shore**—destination of life. **Shivered soil**—body shattered by the ravages of old age and worries. **Stretch**—reach, proceed.

Exp.—These lines of the second stanza of Youth and Age by Byron refer to the men who keep some spirit in them even after their youth its shattered. They are courageous and feel that they are still living in the midst of tortures and ravages of life. Their spirit is not low and it always flows above though their live are destroyed and their happiness lost. As a matter of fact these people in their over-enthusiam, are sometimes led to commit acts bordering guilt. They are often seen doing unsocial and unwarranted activities. They are forced to do things which show abnormality in them. They are not balanced and harmonious in their judgments but go in exeess in one direction. It is because they have lost youth. The real charm and humour of life are wasted. Their so called youth is not youth but old age, keeping the same reflection in it. This short of youth is like a shattered boat which is not expected to touch the shore it is destined to go. Hence the whole life is wasted if youth is lost. Thus the poet says and exemplifies from his own youth.

Stanza 3

Gist.—The life deprieved of youth like some dead man, cannot feel anyone's nor its own. Something like child enwraps the whole delight of life and leaves nothing but cold ashes.

Notes.—**Mortal coldness**—death like cheerlessness absence of joys, complete frustration. **Comes down**—cover takes place. **Woes**—pains tortures. **Dream** think, take notice. **Heavy chills**—morta coldness, shattered old life. **Frozen over**—destroyed enwrapped. **Fountain of tears**—stream of sorrow and joys expressed though tears. **Sparkle**—seen bright, shine. **Ice**—frozen tears representing joys and pains.

Exp.—The third stanza of the poem, Youth and Age, brings out that stage life when the man is completely crippled in life. The departure of youth has paralysed him. Only a death like coldness has hung itself over his body and snul. He is so senseless and unconscious that he cannot feel he pains and tortures of others, nor can he think of his own woes and weaknesses. This heavy coldness and frozen the happy fountains of his life. His tears are also frozen. They now cannot roll down to express the spirit of man's life. His joys and sorrows are a like to him as to a dead body. If anything of happiness someone seeks to find, it may be seen in the forzen eyes, forzen because of ice like solid tears, They too are dead though they falsely show lustre in them. This is the destiny of the poet himself. His youth is wrecked leaving only the cold, chilly old age which has married all enjoyments of life.

Stanza 4

Gist. In old age the intelligence of the man becomes sharp and fluent but the idea of happiness disappoints and harasses the mind. The without is seem as fresh and green while the within is work out withered.

Notes—With intelligence, sharpness or tongue in uttering intelligent remarks. **Flash**—shine, come out. **Fluent lips**—lips are fast and unhasitating in speech. **Mirth**—happiness delight. **Distract**—troubles, pains. **Breast**—heart. **Yield**—give, provide. **Hope of rest**—midnight afforded rest, to hope for a better day and rest from worries. **Ivy-leaves**—leaves of the even green plant, ivy. **Ruined**—destroyed. **Turret**—little tower. **Wreathe**—encircle. **Without**—outside. **Worn**—ruined, dried **Gray**—old, withered. **Beneath**—below.

Exp. In the last but one stanza of the poem. Youth and Age, Byron strikes a new note. He says that there is one development in the old age. It is the development of intelligence. The tongue of the old man becomes fluent and it utters witty remarks and critical comments unhesitatingly. This witty tongue shows great delight with man's breast but it is not so. The idea of happiness simply tires the mind and teases the heart because there is no real happiness. It had departed with youth. The man does not find rest even during midnight that always had a promise of profound rest from anxieties. This state of man the poet compares to the ever-green plants of ivy which encircles the destroyed towers. This ivy is fresh and green outside but dried and withered inside. This is what the poet feels in himself after his youth is wasted. (The ivy creeper always grows upon ruins.)

Stanza 5

Gist.—The poet aspires for his lost youth and recollects its pleasures which have become the cause of the present unseemly tears.

Notes. Oh—the poet aspires, **Vanished scenes**—man occasions of joys and sorrows in the past life. **Springs**—fountains of water, **Brackish**—saltish soar. **Withered wast of life** of old age is a waste, a heap of ruins. **Tears**—recollections of past life.

Exp. The last stanza of the poem, Youth and Age is an aspiration of the poet. Byron for his former youth which is wasted and last now. He deeply wisher to feel in the same way as he had felt in youth. He desires to attain the same state of youth. Even he wishes to weep over many sad and remorseful occasions of the past life. But it is all futile and vain. Lost life is lost. Now in possesses tears full of bitter taste, tears on the huge waste of youth and its pleasures. He compares these tears to the springs of deserts because both are bitter, sour and saltish in taste. They may appear sweet and shining but actually this is not the case. They represented extreme pain and mental torture of the poet's present life which, he considers, is old and worn.

Questions and Answeres

Q. 1. What is that which appeals to you in the poem, Youth and Age, composed by Lord Byron ?

Or

Give in your own words, a critical appreciation of the poem Youth and Age.

Ans. Please consult the section entitled "Critical Appreciation of the poem".

Q. 2. Do you agree with the view that the poem, Youth and Age, reflects in the poetry intense frustration in life and that it is a good study of his biography from his own pen ? Discuss.

Ans. Byron is a typical poet of the Romantic Revival of nineteenth century. Since his birth he were romantic and had no inkling of the world outside and its awful verities. He travelled in the world of licence too much. He had a large inheritance to enjoy himself. Even the case of his deformed fact he had taken pleasure in swimiming, boxing and cricket. He had travelled around the Mediteranean. He courted maidens in Athens. So his youth was full of pleasure approved or unapproved by the society. The result of all these unrestrained activities on his part was that he earned scandalous reputation for himself and a man of his calibre and credit was said as the Byronic hero who had a mysterious past, cynicism, misspent youth passionate love etc. To be plain Byron himself become a social outcast.

With the end of this youthful period comes the other period of frustration in his life. It was near about 1816 when he left England for ever. Then he found a complete break in his life from the early youth and childhood. Though he was twenty-eight then, he regarded himself old, worn out, wrecked and forlorn. He realised, the truth of life. He had a sense of disillusionment. He knew what romantic life was and what real life it. This romantic life that he had been living during the past ten years, afforded him no pleasure but mental torturer painful agony and physical unpleasantness. Precisely, speaking an epoch of deep frustration descended upon his life. A midst youth he grew cold and desperate. The blush of cheek was gone, the bloom of heart was withdrawn, his youth was forlorn, and it was a night and no morn. He aspired for youth in his frustrated youth, but all was in vain : because a death. He chill enwrapped his enthusiasm : joy and courage. This resulted in an intense frustration in him.

The poem, Youth and Age, though appears to be unconcerned with the poet's biography but that of man at large, has certainly the backgroun of B yron's life. When the poem was composed by him, the aapparently had two distinct lives lived by him. On one hand he perceived a life so rich and glamorous, so youthful and energetic, so sensational ard rodiant : on the other hand he saw a totally different scene. His frustrated life made him aspire for the former lost life, but he got content with the view that it could never return however much he sought it and run after it. It is this realisation that made him start to Greece and fight for the Greek cause. He sacrificed his life there at so early an age as that of thirty-six years. Thus the poem, concludes the discussion is born of frustration and disillusionment and is concerned that it with the basic material of the poet's life.

Q. 3. Compare and contrast the poem Youth and Age, to the poems of Coleridge and Shakespearing the same title.

Ans. Poetry has two classifications, one is subjective and the other is objective. Subjective poetry is that which does not depict the object of poem so much as the poet's mood, attitude and reflection on the same object. It has more of the poet than of the object. Objective poetry has nothing of the poet. It is the description of the objective from with a detached view point.

Both Coleridge's poem, Youth and Age, and Byron's poem, Youth and Age, are subjective in nature. Both are romantic poets. Both have enjoyed themselves in youth with poetry and pleasures. Both now suffers at the hands of their old age. Both have loud cries against the tormenting ags. Coleridge speaks of his life in youth as "Life went a maying with Nature, Hope and Poesy, when I was young !" "Life is but though" to him when he becomes old. "The joys of Friendship, Love and Liberty" are gone before he is old. So Byron speaks of old age as the time when "the moral coldness of the soul like death itself comes down." Life then becomes like the "ivy leaves around the ruined turrent, all green and wildly fresh without, but worm and gray beneath." So it is asserted the both Coleridge's and Byron's poem are subjective and similar in theme and execution.

But Shakespeare's poem, Crabbed Age and youth, is different in nature from that of Byron. The farmer is objective, the latter, subjective. Shakespeare says nothing of himself but of youth and old age of all the people in general. For him "Youth is full of pleasance" and "age is full of care." Again for Shakespeare "Youth is not and bold, Age is weak and cold." In Byron the case is different. He has no youth but age—age with its worries, weakness, wrecks. He aspires for youth but realises his helplessness leading to hopelessness. "Midst the withered waste of life". Byron finds the flow of tears comparable to the brackish spring of the deserts. Thus, Shakespeare's poem presents good contrast to the Byron's Youth and Age.

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FIGURES OF SPEECH

A figure of speech—Is a from of style in which words are used to convey more than they ordinarily means, in order to give an effective expression to the idea, for example :—

1. His state is kingly.

(Milton)

This sentence has no figure of speech. But if we put it thus :—

2. His state is like the state of a king :

This sentence becomes figurative, for the figure of speech called simile is used here.

Kinds of figures of Speech

Figures of speech make the expressions more vivid and effective in seven different ways ; so there are seven kinds of figures of speech :

1. Figures of similarity. Two object are compared in these figures of speech.
2. Figures of contrast. Two objects are contrasted in these figures of speech.
3, Figures of Association or connection. These figures of speech suggest association or connection of ideas.
4. Figures of Imagination. There figures of speech draw an imagination.
5. Figure of indirectness. These figures of speech express ridicule by an indirect statement.
6. Figures of sound. Different kinds of sounds and senses are skilfully arranged together to produce a joyful effect in these figures of speech.
7. Figures of construction. Words are skilfully arranged together to produce rhetorical effects in those figures of speech.

Varieties of each Kind of Figures of speech

1. Figures of similarly :—
   - (a) Simile ८५ , ८३
   - (b) Metaphor ८६ , ८९
   - (c) Allegory
   - (d) Parable
   - (e) Fable
2. Figures of contrast :—
   - (a) Antithesis
   - (b) Parallel
   - (c) Epigram
   - (d) Oxymoron ८६ , ८३
   - (e) Paradox
   - (f) Climax
   - (g) Anticlimax (*Bathos*)
3. Figure of Association
   - (a) Metonymy ८६ , ८९
   - (b) Synedoche ८५
   - (c) Hypallage (*transferred epithet*)
   - (d) Allusion.
4. Figures of Imagination—
   - (a) Personification ८४
   - (b) Personal metaphor
   - (c) Pathetic Fallacy
   - (d) Apostrophe ८५
   - (e) Vision
   - (f) Hyperbole ८५ , ८३

5. Figures of Indirectness—
    - (a) Innuendo
    - (b) Irony
    - (c) Sarcasm
    - (d) Satire
    - (e) Wit
    - (f) Humour
    - (g) Euphemism
    - (h) Litoles
    - (i) Periphrasis
6. Figures of sound—
    - (a) Onomatopoeia 84
    - (b) Alliteration 46, 83
    - (c) Pun (*Paronomasia*)
    - (d) Assonance
    - (e) Rhythm
7. Figures of construction—
    - (a) Interrogation
    - (b) Exclamation
    - (c) Chiasmus
    - (d) Zeugmans
    - (e) Hendiadya
    - (f) Anacoluthon
    - (g) Aposiopesis

1. Figures of Similarily

(a) **Simile**—A simile is a comparison between two persons or things, that are similar in one point and are otherwise dissimilar. It is introduced by such words as, like as, so etc. Example :—

(I) This city how doth like a garment wear the beauty of the morning. (*Wordsworth*)

(II) This holy time is quiet as nun Breathless with adoration. (*Wordsworth*)

(b) **Metaphor**—A metaphor is a figure of speech in which one thing is compared with another but the comparison is not formally expressed. It remains understood. In short a metaphor is a compressed or condensed or implied simile, in which similitude suggesting words—like, as and so etc. are not used. Moreover both sides of comparison are not clearly stated in a metaphor.

Example :—

(i) She is a fen of stagnant waters. (*Wordsworth*)
(ii) Thou light winged Dryad of the trees. (*Keats*)

Note—When a metaphor is expanded it becomes simile. Thus if the above metaphor are put thus, they become similes :—

(i) See is like a stagnant waters.
(ii) Thou art like the light-winged Dryad of the trees.

(c) **Allegory**—An allegory is a long extended comparison in which one subject is described in great detail, while another is intended to be understood. An allegory is generally a big of small story, which hints at a hidden meaning through what is really describes. John Bunyan's pilgrim's progress, and Swift's Gullive's Travels are the most famous allegories of English literature. Stray allegories are rarely found. However, as example is given here :—

O, for a breaker full of warm south.

Full of the true, the blushfull Hipprocrene.

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That I might drink, and leave the world unseen. (*Keats*)

(d) **Parables**—A parable is a short allegorical story, but its meaning is made clear side by side the stoy. Parables are found in the Holy bible and no where else.. However Milton's "And the one talent which is death to hide, lodged with me useless," may be treated a reference to the talent parable of the scripture.

(e) **Fable**—A fable is a short story too, which by some comparison ends with moral lesson. Sanskrit Panch Tantra and Hetopadesh, which have appeared as Aesop's fables in the western world—are famous collections of Fable. In the Keat's Nightingale the fables of Ruth and the charmed princes of the fairy land has been referred to.

Note—It is to be kept in mind that only simile and metaphor are the chief figuress of speech of comparison or similarity Other figures of speech of this group are rarely used.

2. Figures of contrast

(a) **Antithesis**—In Anti-climax two unlike ideas are put against each other, so that each may appear but contrast more striking that the other.

Example :—

Thousand at His bidding speed :
They also serve who stand wait. (*Milton*)

(b) **Parallel**—Is only as extended antithesis, a prolonged comparison that brings ont the contrast between to persons or things.

Example :—

Asprings in deserts in fount seem sweet, all brackets though they be,
So midst the withered waste of life, those tears, would flow to me
(*Lord Byron*)

(c) **Epigram**—Epigram means a brief and pointed expression often implying an apparent contradiction of meaning which at once calls our attention. Brevity is the soul of an epigram. As there no epigrammatic poem the example are cited from elsewhere :—

(i) Clever men are good but they are not the best.
(ii) To look is much less than to overlook.

(d) **Oxymoron**—Oxymoron is a figure of speech in which good sharply contradictory words are put side by side with good effect. It is an extreme from of epigram.

(i) Feste was a wise fool.
(ii) The little girl is too busy, doing nothing.

(e) **Paradox**—is a statement that seem odd at first sight, and yet proves to be true on the second thought.

Example :—

(i) Child is father of the man. (*Wordsworth*)

(ii) Cowards die many times before their death.

(f) **Climax**—Is a figure of speech which consists in a gradual ascension from a lower and higher statement by successive steps.

Examples :—

(i) Some are born great, some achieve greatness and on some greatness is thrust. (*Shakespeare*)

(ii) She saw, she fell in love ; she sent the ring.

(a) **Anti—Climax or Bathos**—The figure of speech is directly opposite to climax, gradually descending from higher to lower levels, in intensity out or importance etc.

Example :—

Sir, I am heartily thankful for your kindness, for (which I wish to dishonour you. If you refuse my invitation for it, I shall regard you a shameless villian.

3. Figures of Association or Connection

(a) **Metonomy**—Is a change of name, in which a thing is called not by its own name, but by the name of some accompaniment which suggests it. In such a change cause is used for effect and effect for cause and adjective and phrases etc. for the noun they qualify.

Examples :—

(i) The world is too much with us. (*Wordsworth.*)
Here the world means care for worldly gains and pleasures.

(ii) The blue deep thou wingest. (*Shelley*)
Here deep is used for the sky.

(b) **Synecdoche**—Is also change of name, on term substituted by another, but with this difference that the substitute must not be an accompaniment of the original thing. The various forms of synecdoche may be thus classified :

I—Concrete for Abstract.
The man (*manliness*) in his arose.

II—Abstract for concrete :
I am out of humanity's (*human beings*) reach

III—Part for whole !
Three summars (*year*) have we lived there.

IV—Whole for part :
The smiling year (*spring*) arrived.

V—An individual for a class :
A Daniel (*wise judge*) come to judgment.
This is also called Autonomaria.

VI—A species for genus :
Man does not live by bread (*food*) alone.

VII—A genus for species :
He did it under the influence of liquor, (*intoxicating drug*).

VIII—He material for the thing made of :
He was bound in irons. (*fetters made of iron*).

Example :—

If winter (*distress*) comes, is spring((*happiness*) for behind ? (*Shelley*)

(c) **Hypaltage of Transferred epithet.**—Is a figure of speech in which the qualifying objective is transferred from a person to a thing.

Example :—

(I) The traveller plods his weary way.
(II) He lay all night on a sleepless bed.

(d) **Allusion**—An allusion is an expression containing a reference to some well known event of person.

Example :—

Some village Hampden, that with dauntless breast. The little tyrant of his fields without ; some more inglorious Milton here may rest, same Cromwell, guiltless of his country's blood. (*Thomas Gayr*).

4. Figures based on Imagination

(a) **Personification.**—Is the attribution of life and understanding to inanimate things or abstract ideas.

Examples :—

(I) foundly ask, but patience, to prevent. That murmur, soon replies. (*Milton*).
(II) The holy time is quiet as nun, (*Wordsworth*)
The personal metaphor, which Ruskin called pathetic *Fallacy* is also a personification too.

(b) **Apastrophe.**—Is also a special form of personification which consists in turning away from the main thread of a discourse or writing in order to addres a present or absent person or thing.
personification is expressed in the second person ;
Apostrophe is expressed in the second person.

Examples :—

(I) Milton ; Thou shouldst be living at this hour.
(II) O Solitude where are the charms. The sages have seen in the face ? (*Alexander Shelirik*)

(c) **Vision**—Is the description of an event or sense, which, though not actually present, lies before the mental eyes of the readers. This is also called Historic present.

Example :—

Defeated in this battle, the king now returns towards his capital.

(d) **Hyperbole.**—Is the name applied to an extravagant statement not intended to be taken literally.

Examples :—

(I) The thousand saw I at a glance. (*Wordswarth*)
(II) All the earth and air, with thy vice is loud. (*Shelley*)

5. Figures based on Indirectness

(a) **Innuendor Insinuation**—Is an indirect hint that suggests some thing depreciatory, without directly calling attention to it.

Examples —

(I) There is not a joy the world can give like that it lakes away. (*Lord Byron*)

(II) A word to the wise is enough.

(b) **Irony.**—Is saying exactly the opposite of what one means through the word not meant to be taken literally.

Examples :—

(I) The doctor's medicine gave the patient everlasting relief.

(II) The demands of the political leaders of India have created an unprecedented shortage in the world market of the change-colour coats;

(e) **Sarcasm.**—It an irony too; but it is charged with contempt bitterness and biting ridicule.

Example :—

The political class-players of every country are adding an unmitigable glory to the mother land's name.

(c) **Satir**—in nature satire is the same as irony or sarcasm, but it is for more winer and extensive. Unlike sarcasm it aims at improvement and reform rather than hurting and embittering. Satire is used in both prose and poetry. Pope's Dunciad, Swift's Gulliver's travele and epistle to Dr. Arbuth are not great satires of English literature, Bernard Shaw's Arms and the Man is a satire on romanticism. Satire becomes manifest only in a narrative poem or story.

(d) **Euphemism.**—Is the use of agreeable or indirect expression to cloak a disagreeable or direct truth.

Examples :—

Jaya Parkash Narain fell into unwakable sleep and eternal rest on 8th of October, 1979.

(f) **Litotes.**—is the expression of an affirmative by the negative of its contrary.

Examples :

(I) I am not unmindful of what you say.
That is I well listen to what you say.

(II) He is not a poor man.
That is a rich man.

(g) **Periphrases.**—Is it called circumlocution too. It is a round about way of expressing a facs which is idiomatically called to heat about the bush.

Example :—

He has passed his star that guides the mariner. (*Pale star*). That his luck gave him, much more than he had expected to get.

(h) **Wit.**—Is the ingenuity shown by the unexpected combining or contrasting of previously unconscious ideas or expression.

Examples :—

Ram—I am never short of money.
Shyam—Do you keep blades in your pocket (*means do you cut purse*) ?

(i) **Humour.**—The sudden surge genial, and sunny laughter excited by some grotesque, situation, circumstance, incident, talk or Joke is called humour. The soul of humour is the grotesque. In Twelfth Night almost all the laughter caused by the deeds and talks of Sir Andrew are examples of humour.

Examples :—

(I) It is not for the first time that I have been called a fool : Mane have called me a fool.

(II) Plague on him ; If I knew, he is so brave I would have not challenged him.

6. Figures of Sound

(a) **Onomotopoeia Examples.**—It is also called Echoism. It is the use of words whose sounds naturally suggest their meaning.

Examples :—

The red breast whistles from the garden croft.
And gathering swallows twitter in the skies. (*Keats*).

(b) **Alliteration**—Is the repetition of the same sound in several words of the same line ors entence.

Examples :—

(i) She shall be sportive as the fown that wild with glee across the lawn or up the mountain springs.

(c) **Pun**—Pun is a jest created by the use of such words which give forth more than one meaning.

Examples :—

(i) Curio—will you go hunt any lord ?
Duke—What Curio ?
Curio—The hart. (**Twelfth Night**).

Here pun is on the word hart which means both the dear and the heart. But Milton uses pun to convey serious ideas too : as ;

(iii) And the one talent which is death to hide Lodged with me useless.

Here pun is on the word talent, which means intellect or genius, as well as an outdated gold coin.

(d) **Assonance**—Is the similarity of sound in final syllables of poetic lines. It is also calle-rhyme or rime.

Examples :—

Alas ! I have nor hope nor health.
Nor peace within, nor calm ground.

Nor that content surpassing wealth.
The sages in meditation found.
(Shelle

(e) **Rhythm**—Is the musical flow of language, the essenti thing of poetry. The lines of a poem are invariab rhythmic, as :—

Thou wast not born for death, immortal Bird !
No hungry generations tread thee down !
The voice I hear this passing night, was heard
In ancient days by emperor and clown. (Kea

Rhythm is used in prose too which makes it a poe prose.

7. Figures of Construction

(a) **Interrogation**—Is asking a question, not for getting answer but for the sake of rhetorical effect.

Exemples :—

Where are the songs of springs ? Aye, where are they ? Th not of them, thou hast thy music too. (Ke

(b) **Exclamation**—Is a passionate address interjectionally u to express some sudden emotion.

Examples :—

(I) O wild west wind, thou breath of Autumn's being ?
(II) Hail to thee, blithe spirit ?

(c) **Chiasmus**—Is correspondence in order of two phra or clauses ; or an inversion of terms in a pair of para phrases or clauses occurring in a sentence.

Examples :—

(I) Beauty is truth, truth is beauty. (Ke
(II) Fair is foul and foul is fair. (Shakespea

(d) **Zeugma**—Is a figure of speech by which an adjective verb is applied to two nouns, though strictly appropri only to one of them as :—

Weeping eyes and hearts they moaned.

Instrial sense the adjective weeping can be applied to only and not to hearts. Hence *Zeugma* is regardad gr matically incorrect. In Sanskrit or Hindi the from of Zeu is (युग्म) which means (जोड़ी) or pair.

(e) **Hendiays**—Is the use of two nouns joined by "and" which one could be used as adjective of other, as with joy any and tidings they returned. If hendiay not used this sentence can be written thus : with jo tidings they returned.

(f) **Anacoluthon, Aposiopecis, syllepsis Tautology** Pleonasm etc. are rarely used figures of speech for th they pass as figures of speach yet each of them has syntactical for grammatical error. Hence the stu have no need to puzzle their mind with them.